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DR. HOWARD HANSON

Composer-Conductor

Director of the Eastman School of Music, Rochester, N. Y.

Conducted the Ninth Annual Festival of American Music From April 24 to 28 at the School

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Music of Nations Is Featured in Initial Weeks of N. Y. Fair

Barbirolli and Damrosch Lead Philharmonic Orchestra—Programs by Norway, Poland, Brazil and Rumania Heard

A colorful procession of concerts by various nations was staged in the week following the initial gala program on April 30, at which Josef Hofmann, pianist, was the assisting soloist with the New York Philharmonic-Symphony Society, in the newly inaugurated Hall of Music at the New York World's Fair.

On May 1 Olav Kielland, Norwegian conductor, made his debut, directing the orchestra and the Norwegian University Chorus. Three days later Burle Marx, Brazilian composer-conductor, led a program of works by composers of that country. Georges Enesco presented a Roumanian program on May 5, and the Finlandia Chorus appeared on May 6. The first week was concluded with Walter Damrosch, dean of American conductors, presiding and offering a list that had Beethoven's Ninth as the final item.

The Philadelphia Orchestra, under the baton of Eugene Ormandy, made its first appearance at the World's Fair on May

(*Continued on page 6*)

Stravinsky for Harvard

Igor Stravinsky has been named Charles Eliot Norton Professor of Poetry at Harvard University for the coming academic year. He will live in Cambridge and deliver at least six public lectures.

NEW YORK WORLD'S FAIR HALL OF MUSIC,
scene of concerts sponsored by foreign governments.

22,000 Hail Cincinnati Festival

By MARIE DICKORÉ

CINCINNATI, O.—All the artistic traditions established in the past were upheld to the highest degree and many new ones added when the thirty-third May Music Festival opened, Tuesday evening, May 2, amid the customary splendor and brilliance, with Eugene Goossens directing for the fifth consecutive festival.

The capacity of famous Music Hall, built for Theodore Thomas and the 1878 festival, was taxed to the utmost as to its nearly 4,000 seats and all available standing room.

Tumultuous applause swept over the vast audience at the close of one of the most flawless opening performances acclaiming chorus, orchestra, soloists and director.

Music Hall Refurbished

The usual glamor was enhanced by the redecoration of Music Hall, so well known for its perfect acoustics. The foyer, where the social and musical pageantry that marks opening night lends enchantment during intermission, was resplendent in rose and gold, with new electric fixtures. The wide corridors and the interior of the hall were in festive Pompeian red with gold.

(*Continued on page 7*)

Baltimore Mecca For Musicians as Convention Opens

National Federation of Music Clubs' Biennial Meeting Is Launched — Native Composers' Works Prominent

By GUSTAV KLEMM

BALTIMORE, MD.—Everything is in readiness for the rising of the curtain on the twenty-first Biennial Convention of the National Federation of Music Clubs. For two years, committees and sub-committees have been laboring at a steadily increasing tempo to provide a week richly compounded of musical entertainment and erudition for the 6,000 delegates who will arrive for the formal opening on Tuesday, May 16. Headquarters will be at the Lord Baltimore Hotel, where most of the meetings will be held. Most of the major musical events will be held at the Lyric Theatre, also at the Peabody Conservatory of Music, the Polytechnic Institute Auditorium and the Maryland Casualty Auditorium.

In accordance with the Federation's banner head, American Music Festival, many of the programs will feature the works of this country's composers. The National Massed Chorus of 1,000, which has been assembled for the first time in the history of the Federation and will be heard at the Lyric Theatre on May 18, will devote all of its program, with the exception of two numbers, to American composers. These two exceptions, however, have been arranged for choral use

(*Continued on page 4*)

EUGENE GOOSSENS LEADS OPENING CONCERT OF CINCINNATI MAY FESTIVAL

Photo Courtesy of Cincinnati Times Star.

Juilliard School Holds Mozart Festival

SCENE FROM THE MARRIAGE OF FIGARO,
which opened the festival at the New York institution. Gertrude Gibson and John McCrae are seen as the Countess and Count Almaviva. Inset, Vera Weikel as Cherubino.

A four-day Mozart Festival at the Juilliard Graduate School, New York, was inaugurated on April 25 with an English version of The Marriage of Figaro. The opera, given previously by Juilliard students, had Hugh Thompson as Figaro, John McCrae and Gertrude Gibson as the Count and Countess Almaviva, Leon Lishchiner as Bartolo and Morris Poaster, Richard Browning, David Otto, Helen Van Loon, Vera Weikel, Mary Frances Lehnerts, Estelle Hoffman, Verna Ford and Hazel Peterson in other roles.

Albert Stoessel conducted with Alfredo Valenti as stage director and Frederick Kiesler scenic director. The Edward J. Dent version in English was used. Arthur Mahoney arranged the dance in the third act.

The second night brought a concert of chamber music. The G minor piano quartet was played by Carl Friedberg, pianist; Louis Persinger, violinist; Albert Stoessel, violist; and Felix Salmond, cellist. Richard Nass, oboist; Milton Rosenstock, clarinetist; Forrest Standley, horn; Bernie Balaban, bassoonist, and Mr. Friedberg were heard in the quintet in E flat for piano and woodwinds. The string quintet in G minor (K. 516) was played by Nathan Gottschalk and William Ehrenkrantz, violinists; Leonard Davis and Myrtle Wolsfeld, violists, and Norman Hollander, cellist.

Ernest Hutcheson, president of the school, was soloist in the Coronation concerto on the third evening. Albert Spalding was heard in the violin concerto in D and Rosina and Josef Lhevinne participated in the concerto in E flat for two pianos, on the third evening, with Mr. Stoessel directing the school orchestra. The overture to The Impresario opened the program.

The final evening brought The Abduction from the Seraglio in the English version by Mr. Stoessel and Robert Lawrence under the former's direction. Genevieve Rowe, Helen Van Loon, Frederick Loadwick, Donald Dame, Gean Greenwell, C. Wistar Yearsley, Stanley Carlson, John Kilty and James Owens comprised the cast under Mr. Stoessel's baton, with Mr. Valenti and Mr. Kiesler officiating in their regular capacities, and Gregory Ashman again as chorus master.

Baltimore Is Mecca for Musicians As Federated Clubs Open Biennial

(*Continued from page 3*)

by Americans, Harvey Gaul and Max Krone. The native composers represented will be Harvey W. Loomis, Noble Cain, Channing Lefebvre, Henry Hadley, Mrs. H. H. A. Beach, F. Melius Christiansen, Gena Branscombe and Dr. Edgar Stillman-Kelley, who has written a special festival ending for his Ben Hur. Dr. John Warren Erb will conduct the mammoth chorus and Efrem Zimbalist will be the soloist. The violinist will present a work of his own, and selections by Vitali, Scalero and Sarasate.

Two movements from Deems Taylor's suite, Through the Looking Glass, will be presented by the Baltimore Symphony Orchestra of 100 men under the direction of Howard Barlow on the Baltimore Night program, which opens the convention. The use of the municipal orchestra is a gift from the City of Baltimore through Mayor Howard W. Jackson and Frederick R. Huber, Director of Municipal Music. This opening program will also feature Franz C. Bornschein's setting for women's chorus and orchestra of Edgar Allen Poe's The Conqueror Worm, which the composer will conduct. Robert Weede, American baritone and one of the Federation's early national prize winners, will be the soloist.

Pageant of States

The program will open with the Pageant of the States, which will be celebrated to the Coronation March from Meyerbeer's Le Prophète, conducted by Bart Wirtz, assistant conductor of the orchestra. In this pageant and for the first time in the history of the organization, presidents of forty-eight State federations are expected to participate. Of the two States not federated at the beginning of the current biennial period, Nebraska has just formed a federation and elected its first State president, Mrs. Paul Gillan of Lincoln, and Vermont has an organization with Mrs. Martin Bucklin of Rutland as acting president. Delegations ranging in numbers from two to three hundred in nearby States to one or two representatives from the more distant parts of the country will participate in the processional.

Photo by Lorstan Studios, Inc.

MRS. MARTIN W. GARRETT,
local chairman for the Baltimore Biennial Convention.

Twenty States will be represented by individual choruses or instrumental groups during the week's program. These will range in number from the Musical Arts Chorus of the Y. W. C. A. of Easton, with a membership of ninety, to the Raleigh String Quartet of four members. The States which will be most extensively represented on the program are Pennsylvania, Wisconsin and Delaware. Wisconsin is sending a delegation of 116 and they will travel in a speccial train, giving concerts *en route*. The most distant groups to appear on the Junior Day Program, to be held May 20 at the Polytechnic Institute, are the Junior Civic Orchestra of 25 members from Albuquerque, New Mexico, and the High School Glee Club of 60 members from Durant, Okla.

Religious Play to Enlist 750

Protestant, Catholic and Jewish choirs will join voices in the religious pageant to be held Sunday, May 21, at the Lyric. Dr. H. Augustine Smith will direct this event, which will involve a cast of 750, including the members of the participating choirs. The pageant will be divided into four episodes.

The Estelle Dennis Dancers, first professional dance group ever to appear on a biennial program, will present, at the Peabody on Monday, May 22, a specially arrranged choreography, Progress, for which Scott Watson composed the music. Mr. Watson is a district finalist this year in the Young Artists division, and will go on to compete for the $1,000 prize and honors at the finals during the convention.

On May 15, Mrs. Herbert R. O'Conor, wife of the Governor of Maryland, will give a tea and reception at the Executive Mansion at Annapolis to the National Board of the Federation, the local convention committee and the members of the Baltimore Music Club, of which she is one.

The local convention chairman is Mrs. Martin W. Garrett and the smooth coordination of all the staggering details that have gone into the assembling of this major musical event in the history of Baltimore is due to her tireless efforts.

Van Hoogstraten New Leader of Salzburg Orchestra

SALZBURG.—Willem van Hoogstraten, former conductor of the Portland (Ore.) Orchestra and conductor of summer concerts of the New York Philharmonic Orchestra at the Lewisohn Stadium for many years, has been named permanent leader of the new Salzburg Mozarteum Orchestra.

In addition, he will be in charge of an orchestral conductors' class and conduct other courses in connection with the annual Salzburg Festival. T. W.

Dr. McDonald Names Norris West as an Assistant

Dr. Harl McDonald, new manager of the Philadelphia Orchestra, announces that Norris West, nationally known radio announcer, has been appointed assistant manager, to serve jointly with Louis A. Mattson, incumbent of a similar post during the past thirty-one years. Mr. West's association with the Philadelphia Orchestra dates from 1931-32, when he announced for broadcasts of the organization under Stokowski from the Academy of Music. He functioned too at the subsequent radio concerts of the orchestra, including the series sponsored by the Bankers and Chesterfield Cigarettes.

Kreisler Becomes French Citizen

PARIS.—French citizenship has been granted to Fritz Kreisler, Austrian-born violinist and composer. Mr. Kreisler has lived in Paris in recent years and is an officer of the Legion of Honor. T. H.

Beethoven Mss. Discovered

ZURICH. — Several Beethoven manuscripts have been discovered here by Dr. Max Unger. This new discovery, along with those already made at the Berlin State Library, is said to bring the number of unpublished Beethoven works up to a hundred.

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SIXTIETH YEAR

Rochester's Ninth American Festival Marshals Wealth of New Creative Art

Hanson Directs Annual Series of Orchestral and Ballet Music —Stage Production by Eastman Dancers a Feature

By LEE FAIRLEY

ROCHESTER, N. Y.—The Eastman School of Music under the direction of Dr. Howard Hanson presented the ninth annual Festival of American Music, April 24 to 28, with performances of twenty-five works by native composers, including first hearings of several scores.

Under the able direction of Dr. Hanson, the festival opened with a brilliantly performed concert by the Eastman School Symphony Orchestra. A Festival Fanfare and the national anthem preceded the program proper. The opening number was Sinfonia for string orchestra by Johann Peter, born in Holland, who came to this country in 1770, settling in Pennsylvania. His work has the stylistic charm of his contemporaries, Haydn and Mozart. Charles Griffes' impressionistic Pleasure Dome of Kubla Khan followed.

Thompson Score Heard

Randall Thompson's Symphony (No. 2) in E minor proved to be one of the most interesting works performed in this concert. The first movement is dominated by insistent rhythmic figures which, with the well-spaced climaxes, give the movement a rugged and powerful character. The second movement, definite in its emotional appeal, is richly scored, with strings and horns in its texture. The third movement was omitted. The main *allegro* theme of the finale has the flavor of some old American country dance tune. The symphony received a cordial reception by the large audience present. Henry Hadley's Lucifer concluded the program.

Chamber Orchestral Music

Quincy Porter's compelling Dance in Three-Time, a recent composition from his pen, opened Tuesday evening's concert devoted to chamber orchestra music. Frederick Fennell, gifted young conductor, directed the Eastman School Little Symphony in this concert. Mr. Porter's work exhibited a fine sense of balance between its rhythmical and coloristic elements. This was followed by a first performance of Richard Donavan's Ricercare for oboe and strings. The counterpoint of the Ricercare was of a more dissonant and syncopated nature than that of its ancient predecessor. The oboe solo was ably performed by Ezra Kotzin. Robert Palmer's Poem for violin and orchestra followed. This contemplative work was given a careful reading by Eugene Kilinski, violinist.

The first half of the program was concluded with Heroic Piece by David Diamond. The composition depends for its effects on contrasts in dynamics and colors. The strident harmonies and seeming lack of coherence tend to leave the listener in a state of bewilderment, though this writer found much to admire in the moving *forte* passages for brass.

A first performance was given of a Satirical Suite entitled Subjects for American Lore by Frank Hruby, a young Cleveland composer studying composition at the Eastman School. The satire is not directed at the characters at the head of each movement, but rather toward some of the "lesser" American composers who delight in taking dilettante themes and attempting to build serious music around them. The satire is most pointed in the final movement, more successful than the other two.

Most enthusiastically received of all the works were Wayne Barlow's Songs from the Silence of Amor, Reed Player, Evocation, and Communion. The composer successfully captured the mystical spirit and highly imaginative quality of these poems by William Sharp. Edith Harrison, soprano soloist, gave a fluent and artistic performance of the songs.

Concluding the program was a composition by Alvin Etler, called Music for Chamber Orchestra. Mr. Etler was until recently one of the "unknowns" in American music. There are freshness and vitality about this score which seem to be typically American. A capacity audience in Kilbourn Hall gave Mr. Fennell and his musicians a cordial reception.

DANCE GROUP from The Pioneer Saga, ballet by William Bergsma staged by the Eastman School forces.

FREDERICK FENNELL conducted the Phi Mu Alpha Little Symphony Orchestra at the festival.

New American Symphony

The outstanding work on the third program was Walter Piston's Concertino for piano and orchestra, written in 1937. The one-movement work is in rondo form, interrupted by an *adagio* which contains some beautiful moments for the solo piano, solo cello, and string quartet. The movement concludes in the original tempo. A fluent, crisp technic enabled Cecile Staub Genhart, soloist, to give the work a sympathetic and exciting performance.

A first performance of a Symphony in three movements by Owen Reed was also on this program. Mr. Reed wrote this short score during the past year as a thesis for the degree of Doctor of Philosophy in Music. The opening of the first movement is vigorous. A lyrical section, perhaps suggestive of an American folktune, follows this and leads to a contrapuntal development of the two themes. Brass passages over a pedal in the lower strings bring this section to a climactic close. The remaining two movements seemed less successful. The second begins with a quiet theme in the clarinets. Long *pizzicato* passages, punctuated by short phrases in the woodwinds, show the influence of the Sibelius technique. The movement is brought to a close with the first theme played over the preceding figuration. In the finale there is a brief restatement of the theme of the second movement and it ends with the powerful contrapuntal brass passages of the first movement.

Night Piece by Kent Kennan, a short work for flute and strings, was also on the program, as were three short pieces by William Grant Still, Charles Wardell and Wynn York. Night Clouds, a new composition from a Suite of Nocturnes by York, reminiscent of a nocturne by Debussy, was exceedingly well scored.

Ballet Program

Friday, the last night of the festival, had the traditional ballet program. The Eastman Theatre was packed for this, hundreds being turned away. Dr. Hanson conducted the Rochester Civic Orchestra in the musical accompaniments and the dance groups were under the direction of Thelma Biracree. Prelude and Ballet from A Forest Play by Howard Hanson was first on the program. This is an early work, but there are definite indications of the lyrical and rhythmical elements which characterize his later compositions. This was followed by his Symphonic Scherzo, interpreted in angular movements by Marja Born. Pioneer Saga was written by William Bergsma when he was seventeen. Though influ-

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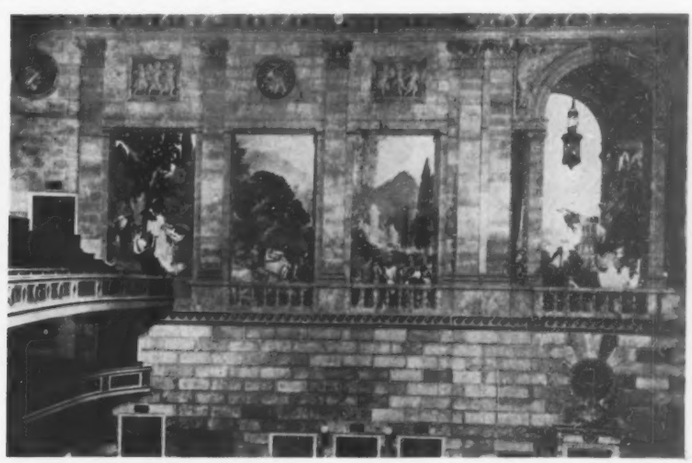
MURALS IN THE EASTMAN THEATRE BY EZRA WINTER AND BARRY FAULKNER



Colorful Musical March of Nations Featured in World's Fair Music Bills

(Continued from page 3)

4 on the program dedicated to world peace and inaugurated International Business Machines Day. Vittorio Giannini's IBM Symphony had its first public performance and his anthem, dedicated to Thomas J. Watson, president of the company, was also offered.

At the Metropolitan Opera House, the special series, given in connection with the fair, was opened with Lohengrin, presented as a gift to his native Denmark by Lauritz Melchior, Wagnerian tenor of the company. Die Meistersinger was sung on May 4 and Das Rheingold inaugurated The Ring cycle on May 6.

A series of recitals at the World's Fair auditorium on Sunday afternoons at four o'clock was inaugurated by Jan Kiepura, tenor, May 14. Others to appear are: Grace Moore, soprano, May 21; Marian Anderson, contralto, May 28; Nino Martini, tenor, June 4; Lawrence Tibbett, baritone, July 4; Lily Pons, soprano, August 27, and as previously announced, Josef Hofmann, October 29.

Philharmonic Opening at World's Fair

Braving the crowds of opening night at the New York World's Fair, your valiant reporter was on the ground on April 30 to hear the Philharmonic Orchestra and Josef Hofmann give the inaugural concert at the Hall of Music. John Barbirolli conducted.

Mayor La Guardia conducted too, even if only briefly, when he held the baton while a brass fanfare, composed for the occasion by Arcady Dubensky, preceded the regular program. His Honor has a rhythmic beat, and seemed to know exactly what he was doing musically. (His father had been a bandmaster.) He also led The Star Spangled Banner.

A spirited performance of Berlioz' Roman Carnival Overture established a high mood which Barbirolli and his co-operators maintained throughout the evening. Griffes' symphonic poem, The Pleasure Dome of Kubla Khan, had atmospheric and suggestive reading. Beethoven's Fifth ended the concert, and enjoyed a particularly devoted proclamation from Barbirolli and the players.

As No. 3 in the list of works came Chopin's E minor piano concerto, with masterful Hofmann as the soloist. His sculful and poetical interpretation, lovely tone and purling execution, roused the listeners to torrential enthusiasm.

Music Hall (patterned after the one in Radio City) is in the shape of half an eggshell, seats about 2,500 persons, and has good acoustics on the whole, even if some of the fortissimos of the orchestra sounded too loud through no fault of the players or the conductor.

The weather was freezing, and with the hall unheated the audience suffered discomfort. Women kept on their furs, men their topcoats, and for the first time in his life this reviewer kept on his gloves throughout a concert. L. L.

Photo by Ray Lee Jackson.

GEORGE ENGLES,

managing director of NBC Artists Service, whose concert division is concluding the current season with a record gross income exceeding $1,500,000.

Norwegian Program

May 1 brought a Norwegian concert in the Hall of Music under the patronage of the visiting Crown Prince and Princess of Norway, who were guests of honor. Olav Kielland, conductor of the Oslo Philharmonic Orchestra, made his American debut as conductor of this special program by the New York Philharmonic Orchestra. The Norwegian Royal University Male Chorus, led by Sigurd Torkildsen, was heard in a group of numbers, in one of which Björn Talén, tenor of the Oslo Opera, was the soloist. Mr. Kielland, an accomplished baton figure, gave a list of works by his countrymen, mostly music of light and pleasing quality, and including Halvorsen's Suite Ancienne, Sinding's Rondo Infinito, Grieg's Lyric Suite and Two Elegiac Melodies, and Svendsen's Artists' Carnival. He succeeded particularly well in conveying the intimate folk quality of this music, though there were some evidences that rehearsals had not been numerous. The Norwegian University Chorus sang numbers by F. A. Reissiger, Kjerulf, Sinding, Alnaes and David Monrad Johansen, in a smooth and well blended ensemble, excelling particularly with lyrical expression in numbers of romantic nature. The audience was enthusiastic. R. M. K.

Festival of Polish Music

At Carnegie Hall, the series of metropolitan events connected with the World's Fair, continued on May 3 in the form of a Festival of Polish Music, offering a program under the baton of Artur Rodzinski, and sponsored by Ambassador Jery Potocki, and Baron Stefan de Ropp, Polish Commissioner for the Fair. (Its Polish Pavilion was opened the same day.)

Rodzinski and the Philharmonic Orchestra performed Szymanowski's Symphonie Concertante, (op. 60), for piano and orchestra; Wiechowicz's Chmiel; Noskowski's The Steppe; Mountaineer dances from Moniuszko's opera, Halka; and two arias, one from that work, and the other from the same composer's Straszny Dwor. Opening the concert came the Polish and American national anthems.

Szymanowski's music was the most important art creation of the list, and demonstrated anew his gift for striking modern utterance and mastery of orchestration, with melody intruding but shyly. The piano is used as part of the ensemble, and was played fluently and musically by Stanislaw Szpinalski, young Pole making his first American appearance.

Jan Kiepura, the vocal soloist, sang with warmth and beauty of tone, and gained a rousing reception, encoring with an air from Nowowiejski's opera, Legenda Baltyku.

Chmiel is a bright, modern arrangement of an old Polish wedding march. Noskowski's score, dating from the latter part of the nineteenth centry, has old-fashioned and appealing tune.

A message from Paderewski was read, regretting his inability to attend both the concert and the Polish ceremonies at the Fair. L. L.

(Continued on page 37)

IMPRESARIO MELCHIOR ARRIVES

with Mrs. Melchior after a plane trip to arrange the special performance of Lohengrin at the Metropolitan Opera House on May 2, which he sponsored in honor of the Crown Prince and Princess of Denmark, opening Denmark's pavilion at the New York World's Fair. Within a week he travelled more than 5,000 miles to fulfill five concert and opera engagements.

Photo by Ralph Morgan.

Metropolitan Opens Festive Post-Season

Lohengrin Sung for Danish Royalty, with Melchior Sponsor

In the presence of Crown Prince Frederik and Crown Princess Ingrid of Denmark, the Metropolitan Opera's special Wagnerian Cycle in connection with the World's Fair was inaugurated on May 2 with Lohengrin.

The performance was under the sponsorship of Lauritz Melchior, Danish tenor of the company, in connection with Denmark Day at the fair. Mr. Melchior is musical advisor to the Danish committee to the fair and bought the entire performance as a gift to this group.

The Crown Prince and Princess, with their escort, were seated in the Golden Horseshoe, their entrance being signalled by General Manager Edward Johnson and his assistant, Edward Ziegler, to Erich Leinsdorf, who conducted. The Danish and Icelandic national anthems were played by the orchestra and followed by The Star Spangled Banner, the audience standing.

In the title role of the opera, Mr. Melchior gave an impassioned yet dignified delineation, singing with his accustomed authority and skill. Apparently impressed with the importance of the occasion, the remainder of the cast, which included Elisabeth Rethberg, Kerstin Thorborg, Friedrich Schorr, Emanuel List and George Cehanovsky, started somewhat nervously, their intonation being far from impeccable. The orchestra at times was likewise affected, particularly the trumpets in the second act, but Mr. Leinsdorf's direction soon welded all together.

Mme. Rethberg, particularly in her song to the night, gave a thoroughly human delineation of Elsa's measures and Mme. Thorborg was a restrained but dynamic Ortrud. Mr. Schorr and Mr. List offered their accustomed notable readings and Mr. Cehanovsky was his artistic self in the part of the Herald. H. A. S.

Die Meistersinger

Meistersinger, second of the Wagner series at the Metropolitan on May 4 brought out an array of familiar interpreters, including Elisabeth Rethberg, who presented a telling portrayal of Ev'chen, from both the vocal and histrionic viewpoints; Friedrich Schorr, in his impressive Hans Sachs role; Kullman as Walther; List as Pogner; Doe as Magdalene; Gabor as Beckmesser; Laufkoetter, David; Cehanovsky as Kothner. Bodanzky conducted the well balanced performance.

Das Rheingold Opens Ring Cycle

With the post-season nocturnal presentations of the Ring Cycle, the Metropolitan makes its outstanding gesture toward the New York World's Fair. The series gives listeners every advantage, for it is in uncut form.

Rheingold, under the directorship of Bodanzky, inaugurated the music dramas effectively on May 6, his treatment of the score being both feeling and illuminative.

The cast offered only one important newcomer, Paul Althouse, who had not previously been heard as Loge at the Metropolitan, although he sang the role at the Stadium concert performance two years ago. The American tenor again demonstrated his vocal understanding and dramatic authority on the present occasion. Loge, one of the most complicated Wagnerian figures to portray, requires animated and yet subtle handling, qualities which Althouse underlined with rare intelligence. His clear diction and wide variety of tonal characterization made Loge the really arresting feature of the performance.

Striking, too, was the sharply etched Fricka, done by Kerstin Thorborg, a magnificent and noble apparition.

Friedrich Schorr gave his customary dignified Wotan. Doris Doe had the necessary epic solemnity as Erda. Hilda Burke was an attractive and fresh-voiced Freia. Messrs. List and Wolf served resonantly as the two giants. Gabor and Laufkoetter were the convincingly malevolent Mime and Alberich, the latter in understandable pursuit of the comely Rhinemaids, Misses Browning, Votipka and Doe. L. L.

Goossens Leads Cincinnati Forces In Triumphal May Festival Programs

"Symphony of a Thousand," Wagner, Stravinsky, Handel, Haydn, and Two New American Works Draw Throngs to Music Hall—Eminent Soloists Acclaimed

(*Continued from page 3*)

A program, chosen with consummate skill to present the well-known, the little-known and unfamiliar works from choral and symphonic literature, and premieres of several new compositions, opened with Haydn's Creation, not heard here since Lilli Lehmann sang it in 1886, and Handel's Alexander's Feast, proved both attractive and satisfying. Kirsten Flagstad took the audience by storm with her exquisite artistry. William Hain, a newcomer, won the instant favor of the audience with his beautiful tenor; Keith Falkner, beloved for his sturdy baritone, and Hilda Burke, also new to our listeners, found well deserved praise for her lyric soprano.

The Cincinnati Symphony Orchestra was augmented to nearly 100 men for the festival, Parvin Titus presided at the magnificent organ, and John Quincy Bass served at the piano.

Chorus the Keystone

In this Cincinnati May Festival the chorus has for sixty-six years been the musical keystone in the programs, supported by the orchestra and with fine soloists as the gala features. Few, if any choruses in America, equal this May Festival Chorus which is an inspiring evidence of the enduring devotion to traditions of fine artistic standards attained by years of faithful effort. Since 1908 it has been trained by the able chorus-master, Alfred Hartzell, who prepares the work to the point where the musical director unites it with orchestra and soloists.

Mr. Goossens opened the festival with a stirring performance of The Star Spangled Banner, sung by chorus and audience, accompanied by the orchestra. This set the festival mood for the evening, in which a beautiful performance of The Creation shared honors with Handel's Alexander's Feast. Mme. Flagstad was applauded to the echo for her impeccable singing, especially the beloved With Verdure Clad. William Hain's tenor was most welcome for pure diction, quality and style. Keith Falkner's rich baritone, perfect in its artistry gave much pleasure. Hilda Burke joined Mr. Hain and Mr. Falkner for the Handel oratorio and won great acclaim with her lovely lyric vocal quality. Mr. Goossens was accorded an ovation after both performances, and with the soloists was recalled many times.

Heller Oratorio Premiered

The Wednesday evening program under the superbly sure guidance of Eugene Goossens brought the new work, Watchman, What of the Night, an oratorio by Rabbi James G. Heller of Cincinnati, who had selected beautiful passages from the Old Testament for setting. It is in two parts, the first consisting of Indictment and Warning, Judgment, and Lamentation; the second, Petition and Pardon, and New Day. Dr. Heller uses great technical skill in his orchestration, while the choral parts are so difficult that only a chorus of the exceptional ability of the May Festival could master it. The unusual musicianship of Mr. Goossens was responsible for a superb reading. The audience rose spontaneously to pay honor to the composer. The soloists, Hilda Burke, Lilian Knowles, William Hain and Julius Huehn, contributed much to the success of this world premiere.

Mahler's Symphony No. 8

When Mr. Goossens was called to conduct the 1931 May Festival, he gave Cincinnati the first opportunity to hear the great Symphony of a Thousand by Gustav Mahler. Only two other American cities have heard it, Philadelphia, where Stokowski gave it, and Chicago, under Frederick Stock. Mr. Goossens selected this for the second part of Wednesday's program, when it was given with double chorus, a fine boys' chorus of 150 beautifully trained voices, and an augmented orchestra. An English version by J. Herman Thuman, manager of the festival, was sung. Eight soloists participated, Hilda Burke, Josephine Antoine, Helen Kessing, Lilian Knowles, Elizabeth Brown, William Hain, Julius Huehn and Norman Cordon, all Americans, who sang with distinction. Mr. Goossens exerted masterly sway over orchestra, chorus and audience, carrying all to great heights. The vast audience paid tribute to his achievement in that moment of quiet which precedes a spontaneous ovation of tremendous dimensions.

EUGENE GOOSSENS pointing out changes in the score of Sadko to two of the male soloists of the Cincinnati Festival. On his right is Julius Huehn, basso, and to his left Eyvind Laholm, tenor, who took the role of Sadko.

Photo Courtesy Cincinnati Enquirer

SOLOISTS ON OPENING NIGHT of the Cincinnati May Festival. Left to right, William Hain, tenor; Kirsten Flagstad, soprano, and Keith Falkner, baritone.

Photo Courtesy Cincinnati Enquirer

The third evening brought the appearance of Kirsten Flagstad and the Cincinnati Orchestra. The evening opened with Beethoven's Leonore Overture No. 3, played with exquisite artistry by the orchestra under Goossens' inspired guidance. Mme. Flagstad sang the Abscheulicher aria from the Beethoven opera with breath-taking beauty of tone and artistic achievement. Goossens' reading of Strauss' tone poem, Thus Spake Zarathustra, was one of poignancy and depth of feeling. The soprano sang Scene 1, Act II, of The Flying Dutchman, in which the women's solo chorus did a noble piece of work in providing the background, and Elizabeth Brown's luscious contralto added much beauty. The eminent diva's singing was sheer joy and satisfaction in her superb version of the Liebestod from Tristan and Isolde. The Prelude to Lohengrin again proved the Cincinnati Orchestra's virtuosity and the compelling artistry of its conductor.

Thorborg as Delilah

The fourth evening presented a concert version of Saint-Saëns' Samson and Delilah which had as heroine the Metropolitan mezzo soprano, Kerstin Thorborg, whose superb interpretation of the role delighted Cincinnatians. We also heard the fine American tenor, Eyvind Laholm, for the first time, singing the role of Samson with sterling ability. Julius Huehn's baritone voice made much of the role of Dagon's High Priest. Norman Cordon came in for a lion's share of the honors for his impeccable singing of Abimelech and An Old Hebrew. Jerry Biedenharn as the Messenger displayed a clear tenor and fine diction. The chorus again proved its superb artistry and tireless training. (*Continued on page 18*)

American Soprano Wins in Mulè Novelty at Rome

ROME.—Giuseppe Mulè's Sicilian Triptych had a colorful first performance at the Royal Opera, attended by the King and Queen of Bulgaria and various other social and diplomatic luminaries. La Monacella della Fontana, the first tableau, had been successfully given last season and with Taormina and La Zolfara added, the complete opus was warmly received. Galliano Masini and Iva Tassinari were in leading roles.

Taormina served to introduce a young American soprano, Anna Reali, whose charming lyric voice won her a contract with the Royal Opera for more important parts next season. Mule's opera was followed by Alfredo Casella's gay Sicilian ballet, La Giara, exquisitely performed by the entire Royal Opera ballet troupe.

S. S.

Farwell and Morris Capture Federation Award

Arthur Farwell and Harold Morris won the nation-wide competition for a new concerto conducted by the National Federation of Music Clubs. They will share the award consisting of the broadcasting of their works by major radio stations.

Dane's Opera, Leonardo da Vinci, in Antwerp Premiere

ANTWERP.—The Royal Flemish Opera gave the world premiere of Leonardo da Vinci, opera by Ebbe Hamerik, Danish composer, text taken from a dramatic poem by Cazzamini Mussi and Marino Moretti. Completed in 1931, the work does not contain a dramatic action in the usual acceptance of the term, but consists of four scenes from the life of the painter, at Milan (Last Supper), Florence (Mona Lisa), Rome (Grotesque) and Amboise (Death). The score is particularly well orchestrated in line with Strauss, Berg, and Ravel, ånd the personages are sharply delineated by the composer. The work, extremely difficult from every point of view, was excellently interpreted by Hendrik Diels (conductor), M. de Quick as Leonardo, Mlle. Van der Meirsch as Mona Lisa, Van Roey as Zoroastro.

R. P.

Enya Gonzalez Heard at White House

Enya Gonzalez, Philippine soprano, sang at the White House in Washington on May 5 at the reception and dinner given the President of Nicaragua by President and Mrs. Roosevelt. Miss Gonzalez, who recently returned from a concert tour of the West Indies, was soloist for the Wednesday Afternoon Musical Club of Bridgeport, May 1.

Lieder Singer Becomes Nun

FLORENCE.—Frieda Dierolf, noted German singer, having concluded her novitiate, recently took the veil in the convent of Santa Maria degli Angeli of the Clarisse Order, founded by the disciple and friend of St. Francis of Assisi. Mme. Dierolf, born some forty years ago in the little town of Würtemberg, of Protestant parents, was noted for her interpretations of Bach and Handel, and won conspicuous success throughout Europe during her career.

D. N. L.

Chicago City Opera to Restore Boris; Beethoven Mass Is Sung by Apollo Club

By
RENÉ DEVRIES

Raisa and Rimini Stage Operatic Scenes—Carl Craven Directs Opera Hearing—Choral and Orchestral Lists

CHICAGO.—A revival of Boris Godounoff with Ezio Pinza in the title part is scheduled for the opening bill of the Chicago City Opera Company's 1939-40 season on October 28. Louise, with Grace Moore singing the leading role, will be the fare offered at the first Saturday matinee. Andrea Chenier, La Traviata, Il Trovatore and Faust are the other operas announced for the opening week.

Beethoven Mass Sung

After 116 years of existence Beethoven's colossal Missa Solemnis was introduced here by the Apollo Musical Club under the direction of Edgar Nelson at Orchestra Hall. As powerful as any of Beethoven's major works, the Mass is replete with intricacies for the singers, who on this occasion accomplished wonders, even though now and then they faltered sadly in passages demanding star vocalists. In its sixty-seven seasons of notable activities the Apollo Club has never achieved more homogeneous results than in the extremely difficult Gloria, Credo and Sanctus. To Esther Hart, soprano, and Mark Love, basso, fell the heaviest solo tasks and they performed their duties in a manner that speaks volumes for their vocal accomplishments and authoritative delivery. William Miller's pleasing tenor and Elizabeth Brown's fine alto helped materially in the success of the oratorio. The principal factor in the excellent performance was the man at the conductor's podium, Edgar Nelson, who rose to new heights in this memorable event in the history of the chorus he has led so successfully these many years.

Civic Orchestra's Final Concert

The final concert of the Civic Orchestra featured Noelte's Suite for Wind Instruments, Percussions and Harp, premiered not so long ago by the Chicago Symphony and proving doubly interesting upon second hearing. Lela Hammer and Sam Raphling, students of the conducting class, demonstrated their prowess with the baton most effectively. Directing Brahms' D major symphony, Hans Lange added to his reputation as a serious musician and a disciplinarian second to none, for the young symphony players performed the monumental work as so many professionals.

Carl Craven Directs Chicago Light Opera Company

The Chicago Light Opera Company has in Carl Craven and his gifted wife, Charline Craven, a musical and a dramatic director of first rank and foremost producers of Gilbert and Sullivan's Pirates of Penzance. Kimball Hall, filled to capacity on two successive nights, resounded with hearty plaudits throughout performances of uncommon merit. Nancy Evans, assuming the role of Mabel, stood aloof in a cast of semi-professionals, proving herself a soprano with a voice of beautiful texture, used with marked abilty and an uncommon knowledge of the stage. The chorus and orchestra followed adroitly the cue of their leader, whose easy yet decisive beat was minutely followed by the young recruits, several of whom deserve more than passing comment. Well costumed and superbly staged, the production in toto reflected new credit on the Cravens and on their disciples as well.

Concordia College Choir Heard

Paul J. Christiansen, director of the Concordia College Choir, is a worthy son of Dr. F. Melius Christiansen, director of the internationally known St. Olaf Choir, if we take as criterion the magnificent singing of his choir in Orchestra Hall, April 17. The well trained collegiates sang themselves into the hearts of a friendly and demonstrative audience and should return annually.

Slocum Pupils at Beaux Arts Concerts

Weekly a cavalcade of youngsters looking forward to winning recognition in their home town defile before large audiences in the formal lounge of Medinah Club in the Beaux Arts Salon series directed by Mathilde Ernestine. Eleanor MacKinlay, soprano of the Chicago Opera; Mary McBride and Aletha Twedt, sopranos, with an octet from the Blanche Slocum Singers divided honors with George Rott, a pianist of no small attainment, at the spring musical festival, April 16.

Marshall Field Chorus Appears

The Marshall Field & Company Choral Society is one of the few remaining choruses made up of employees of mercantile organizations. With Edgar Nelson conducting they performed at their spring concert the Sanctus from Bach's B minor Mass no less effectively than when voicing compositions of lesser dimensions and of more popular appeal. The box office value of Lawrence Tibbett assured a sold-out house and there was not a vacant seat when the famous baritone apeared on the stage. He delivered operatic arias and songs of many schools and nationalities with tonal splendor and often with a sense of humor that kept his listeners in most jovial mood.

Raisa and Rimini in New Undertaking

The Raisa-Rimini School of Opera gave a special performance on the first anniversary of their new endeavors in the pedagogic field. The names of Rosa Raisa and Giacomo Rimini have been household ones in the world of music these past two decades and their new undertaking has added luster not only to their personal careers but to the cultural life of the Windy City as well. The Civic Theatre was filled on April 30 to hear the first Chicago performance of Pergolesi's one-act comic opera, La Serva Padrona; the second act of the Barber of Seville with an all-feminine cast, the fourth act of Rigoletto in concert form and Sandra Kohn singing Tacea La Notte Placida from Verdi's Il Trovatore. The Pergolesi classic introduced Virginia Haskins, engaged by the Chicago Opera for next season, and served to reintroduce Giacomo Rimini to his innumerable admirers. Miss Haskins boasts a voice of velvety quality, wide in compass and employed with the ability of a veteran singer. Coy and pretty, her Serpina stamps her a comedian of the first order and an adroit actress born to the stage that she should glorify in the near future. In character roles, Rimini has always proved his mastery, and his singing and acting of Uberto gave unalloyed joy. Seldom has he sung with greater tonal beauty nor has he personified a comic role with more gaiety and fun-making.

Ernesto Barbini, conductor from Venice, is a young maestro of unusual skill who held his forces together both in the orchestra pit and on the stage with eloquent hand and the savoir faire of a routined leader. It was strange to hear the Barber sung by an all-woman cast and to be candid, Rita Warsawska, who took the role of Rosina, did not run away with the show for she had keen competition in Berenice Vincent as Count Almaviva, Virginia Wilson as Figaro and particularly in Marguerite Bost, whose Don Bartolo stood out in bold relief as a splendid piece of vocalism and original histrionism. Virginia Haskins deepened the splendid impression made earlier and by her singing of Gilda established herself a find. Giuseppe Luporini sang commendably the music given to the Duke and shared with Eugene Martin (Rigoletto), Gerald Finnerman (Sparafucile) and Marguerite Bost (Maddalena) in the esteem of the vast auditory. The new Raisa-Rimini enterprise, launched most auspiciously, presages a new debouchéé for operatic aspirants in this part of the world.

Finlandia Male Chorus in Bow

Superb singing was delivered by the Finlandia Male Chorus in their debut at Orchestra Hall under the direction of L. Ardi P. Pollarvi, who replaced at the eleventh hour the regular conductor, Prof. Heikki Klementti.

Paulist Choristers' Concert

The Paulist Choristers, Father O'Malley conducting, gave new musical joy to their army of well wishers in Orchestra Hall, April 30, singing chorales of many nationalities and schools with heavenly tone and a precision of attack that does credit to their individual musicianship and reflects unstinted praise on their mentor. Josef Rheinberger's Stabat Mater was included in this program to commemorate the 100th anniversary of the German composer who dedicated some of his works to Pope Leo XIII.

Ohio Northern University a Cappella Choir

Two years ago the Ohio Northern University A Cappella Choir made its first appearance here under the direction of Haydn Owens and on its return visit in Kimball Hall on May 1 the co-ed organization from Ada more than duplicated its success. Conductor Owens long ago won his spurs as a first class choral conductor and he has instilled in his young choristers the principle that good singing does not require bellowing but lofty pianissimos and mezza-forte crescendos. These foremost qualities plus perfect pitch and fine attacks have brought this

In Chicago Opera

VIRGINIA HASKINS,
coloratura soprano from the Raisa-Rimini School of Opera, sang last summer at the Festival in Verona. She is engaged by the Chicago City Opera for next season and will make her debut as the doll in the Tales of Hoffmann. On April 30 she sang the lead in La Serva Padrona to the Umberto of Giacomo Rimini at the Civic Theatre in Chicago and also appeared as Gilda in Rigoletto.

Appears with Iowa Orchestra

EDWARD DUDLEY
sang with the Sioux City (Iowa) Symphony Orchestra, under the baton of Leo Kuczinski.

Presents Piano Series

LEO PODOLSKY

CHICAGO.—Annually Leo Podolsky presents his artist pupils in a series of piano recitals showing various phases of piano music. The fourth series, beginning May 16 and continuing nightly for a week at the Sherwood Music School in Chicago, will be devoted to Nationalism in Music.

The first of these festivals showed the development of the piano concerto; during seven days, twenty-nine concerti by twenty-five composers were played by fifteen students. Mr. Podolsky next presented programs devoted to Music Conceived in Dance Forms, seven of which were given by eighteen participants. His third feat, a series of six programs showing the evolution of the pianoforte sonata, and setting forth a representative selection of sonatas from all periods of composition over a range of more than three centuries, enlisted the services of twenty Podolsky disciples.

Ohio choir to a high place in the choral world.

Rudolph Reuter Plays for Royalty

One of the events arranged for the visit of Crown Prince Frederik and Princess Ingrid of Denmark for their three-day visit here was a musicale given by Dr. and Mrs. Baumann, consul-general of Denmark, at which Rudolph Reuter played to a select group. Later in the season he will give a second Chicago recital.

Esther Goodwin's Pupils Give Programs

Esther Goodwin, contralto, was the featured soloist at the annual spring festival of the Eleanor Clubs and also gave a recital before the Woman's Club of La-Grange.

Lillian Lindskog, a contralto pupil of Esther Goodwin, showed the fine results accomplished by this conscientious teacher when she sang operatic arias, Lieder and Italian and English songs at the American Conservatory recital of April 27. She sings with intelligence and understanding and uses her well placed voice with musical knowledge. Dorothy Froelich upheld the Goodwin banner at her recital at the Woman's University Club, April 30, when her artistic singing of Handel's Care Selve, Purcell's Nymphs and Shepherds, L'altra notte from Boito's Mefistofele, So an ch'io la Virtu Magica from Don Pasquale and English and Italian songs proved her a well trained young soprano of unusual talent. She is skillful in the use of her voice, her musical approach and in her interpretation. Miss Goodwin may well feel proud of these outstanding students.

Woman's Symphony Elects Officers

Marie Morrisey Keith was reelected president of the Woman's Symphony Orchestral Association at its annual meeting, with the following other officers; Mrs. James G. Shakman, Mrs. J. V. Spachner and Mrs. H. Comer Winter, first, second and third vice-presidents respectively; Mrs. Henry B. Vanzwoll, recording secretary; Alice Bareer, corresponding secretary, and Mrs. Ewald H. Siebel, treasurer.

Elaine De Sellem's Students Active

Theophil Voeks, tenor, appeared as soloist with Weserl's Band of Sheboygan, Wis., April 16, and is engaged to sing the name part of Gounod's Faust in a civic production at Sheboygan this month. Irene Hulme, mezzo soprano, sang at an inter-chapter musicale of Phi Beta sorority and in joint recital in Winnetka, Ill., in April. Miss De Sellem's child soprano, Mary Catherine Duey, sang in a students' recital in Kimball Hall.

Else Harthan Arendt Studio Notes

Marion Schroeder, soprano, and Minas Booras, baritone, appeared at the Civic Opera House recently in a performance of Paul Carreri's opera, Marco Bozzaris, and gave a joint recital for the Palatine Woman's Club. Marie Saviniemi, soprano, gave a recital in her home town, Hancock, Mich., March 23.

Mme. Arendt presented her three choirs of the First Congregational Church of Oak Park in an Easter musical service. Music by Bach, Mozart, Palestrina and the Easter portion of the Handel Messiah was sung. To further enhance the impressive and inspiring service Mme. Arendt offered the solo, I Know That My Redeemer Liveth.

Eunice Lamont's Pupil Scores in Recital

In her recent debut in Goodman Theatre, under the direction of Bertha Ott, Joy Fairman made a distinct success in a miscellaneous program. A polylinguist, she enunciated the text in English, French, Italian and German clearly and showed musical intelligence far above the average in her interpretations of operatic arias and songs. Rhea Shelters gave artistic support at the piano and shared with the recitalist in the success of the night.

Students of Anna Fitzu in Joint Debut

Josef Cristea, a Rumanian tenor who has appeared in opera in European houses, and Lorraine Mareen, a seventeen-year-old American soprano, made their joint debut under the direction of Bertha Ott in Kimball Hall recently. Mr. Cristea boasts a voice rich throughout the scale and used with marked ability. Handsome in appearance, the young artist made a decided success especially in his Italian group and in songs from his own land, in which he delighted his auditors by the beauty of his tone and the elegance of his vocal address. Though opera must be his forte, Cristea is equally at home on the concert stage. Cinema scouts should sharpen their pencils and jot down the name of Lorraine Mareen, one of the most talented youngsters heard in recital this season. Charming in manner, lovely to look at, she delighted the ear and, though not a finished product of the Fitzu studio, before long should be a candidate for Broadway or Hollywood.

American Conservatory Students Win Contests

Two American Conservatory students won first place in the young artist contests of the Society of American Musicians, Pearl Anderson, soprano, student of Theodore Harrison, and Marvin Zyporan, violin student of Walter Aschenbrenner. Both will appear in recitals under the auspices of the Society in the near future.

(*Continued on page 32*)

Photo © G. Maillard-Kesslere

JEAN TENNYSON,

soprano, sang for the Crown Prince and Princess of Norway in Chicago.

CHICAGO.—When the Crown Prince and Princess of Norway were visitors in Chicago, Jean Tennyson, young American soprano of Norwegian descent, was soloist at a banquet in their honor in the Palmer House. The Chicago Opera prima donna included the Norwegian Echo Song by Kjerulf, made famous by Jenny Lind; Floods of Spring by Rachmaninoff and The Last Rose of Summer on her program.

During the season Miss Tennyson appeared as soloist with the Rochester Symphony Orchestra, gave several joint recitals with William Hain and with Messrs. Hain and Robofsky sang and acted scenes from Manon and Faust before 1,500. Already booked for her next season are appearances with the Detroit Symphony Orchestra and on Mrs. Townsend's series in Washington, D. C. While in Chicago, Miss Tennyson was guest artist on the Concert Revue on Station WGN with the WGN Concert Orchestra.

Mark Love Soloist in Brooklyn Elijah Performance

Mark Love, bass-baritone of the Chicago Opera Company, Alice George, soprano, Lydia Summers, contralto and John Jameson, tenor, were soloists in the performance of Mendelssohn's Elijah by the Plymouth Church Choir of Brooklyn, N. Y. Henry Pfohl, director of music at the church, conducted.

Baldwin-Wallace to Hold Bach Festival

BEREA, O.—The Festival Chorus, Orchestra, A Cappella Choir and Brass Choir again are to participate on June 9 and 10 when the seventh annual Bach Festival is presented at Baldwin-Wallace College, here. Dr. Albert Riemenschneider again is to be musical director.

Soloists to be heard include Genevieve Rowe and Jean Erisman, sopranos; Nevada Van der Veer and Marie Simmelink Kraft, contraltos; Harold Haugh and Allan Schirmer, tenors; and David Blair McClosky, John MacDonald and Phillip McGregor, basses. Instrumental soloists include George Poinar and Kenneth Lang, violinists; John Challis, harpsichordist; Mary Ann Mendoza, flutist; Douglas Marsh, cellist; and Arthur Poister and Richard Bower, organists. In addition to Dr. Riemenschneider, the conductors will be Cecil Munk and Carl Schluer.

On the afternoon of June 9, Mr. Poister is to be heard in a group of organ numbers, after which Mr. Poinar, Mr. Lang and Mr. Marsh are to play two fugues. Mr. Haugh then sings three spiritual songs and Miss Mendoza plays a recently discovered sonata for flute. The A Cappella Choir, under Mr. Munk, concludes the program with a motet.

That evening, following a program of motets played by the Brass Choir from the tower of Marting Hall, the orchestra under Mr. Schluer plays the first orchestra suite in C, followed by the A minor violin concerto with Mr. Poinar as soloist.

The solo cantata, Der Friede sei mit dir, for bass and chorus will be conducted by Dr. Riemenschneider with Mr. McClosky as soloist. The chorus and orchestra, with Dr. Riemenschneider conducting, conclude the program with the Magnificat in D, the soloists being Miss Rowe. Miss Erisman, Miss Kraft, Mr. Haugh and Mr. McClosky.

St. Matthew Passion Is Peak

On Saturday afternoon, the Brass Choir is to present a program of chorales from the tower. Later the St. Matthew Passion is to be given by three choruses and two orchestras, under Dr. Riemenschneider. Miss Rowe, Miss Van der Veer, Mr. Haugh, Mr. Schirmer, Mr. McClosky, Mr. MacDonald, Mr. McGregor are the soloists. Only the first part will be sung. That evening, following another tower concert of chorales by the Brass Choir, the second part is to be presented by two choruses and two orchestras and the same soloists.

G. S.

PREPARING BALDWIN-WALLACE BACH FESTIVAL

Dr. Albert Riemenschneider, festival director, standing left, with Carl G. Schluer, seated at the piano, leader of the orchestra, and Cecil Munk, conductor of the A Cappella Choir and Brass Choir.

NEW YORK CONCERTS

APRIL 23

Juilliard Alumni Association Concert Program novelty and excellence of performance marked the third concert by the Alumni Association of the Juilliard Graduate School, in Town Hall on Sunday afternoon. Mozart's fanciful and rich quintet in G minor was played with verve and finesse by an ensemble composed of Harry Friedman and George Ockner, violins; Nathan Gordon and Eugenie Limberg, violas, and Bernard Greenhouse, cello. William Primrose, violist, with Johana Harris as associate pianist, gave a superbly full-toned reading of Roy Harris' atmospheric Soliloquy. Hindemith's sonata for flute and piano—requiring the utmost virtuosity—was done with mature mastery and eloquence by Georges Barrere, with Jerome Rappaport as supporting pianist. Ulric Cole was at the piano for her vigorous and romantically fervid quintet. The assisting string players were Frederick Dvonch and Mara Sebriansky, violins; Frank Brieff, viola, and Mr. Greenhouse, cello.

Paul Hindemith Concert Town Hall held a large audience of the elect and curious, to greet Paul Hindemith at the concert devoted to a lengthy program of his music.

The opus 24 quintet for woodwind opened the doings, and was well played by the Laurent Woodwind Quartet from Boston. Then the composer and his viola, and Jesus Maria Sanroma and his piano, joined in the performance of the new sonata for those instruments. The hearing was a world premiere. A group of *a cappella* choral pieces followed, done by the Motet Singers under Paul Boepple. Also brought forward were a piano sonata for four hands (played by Hindemith and Lydia Hoffmann-Behrendt) and a new quartet for clarinet, violin, cello and piano.

The present reviewer feels that no extended analysis is necessary of the works offered on this occasion. The Hindemith style now is generally known, and has been sufficiently described and appraised. He uses little melody in the accepted sense, is a copious and expert user of notes neatly arranged as to form, commas, periods and paragraphs, and prefers acidulous harmonies to those that most musical ears prefer. The nearest approach to sustained euphony came in the vocal numbers, engagingly sung.

There was much applause for the composer, as befits a really distinguished member of the Left Wing in tone.

APRIL 24

National Orchestral Association Concluding the current season, Leon Barzin's National Orchestral Association presented Elisabeth Schumann, soprano, as assisting soloist for their Carnegie Hall soiree. The training musicians opened the program with a spirited reading of the overture to Weber's Abu Hassan. Mme. Schumann gave an admirably sensitive offering of L'Amero saro costante from Mozart's Il Re Pastore and displayed her musicianship and command of style in three Strauss numbers, the unfamiliar Die Heiligen drei Könige and Morgen and Ständchen. If objection is raised, it was with the exuberance of the players who at times were too forceful for the soprano.

One of the finest readings by any orchestra that this reviewer has heard was given of Sibelius' Swan of Tuonela. Wagner's Faust Overture, prelude to the first act of Lohengrin and three excerpts from Die Meistersinger, were played with understanding.

APRIL 25

Brico Symphony Orchestra Old and modern novelties shared in the third program of the Brico Orchestra (Antonia Brico, conductor) in Carnegie Hall. Handel's noble Concerto Grosso (op. 6, No. 1) for strings and piano was played with Joyce Barthelson at the latter instrument, in a vigorous reading. A rarity was a Miserere (Psalm LI) by Johann Adolf Hasse (1699-1783), in a new edition by Dr. Hugo Leichtentritt, presented with the aid of Jane Shoaf, soprano, Viola Silva, contralto, and women's choral groups from New Rochelle, Jackson Heights and White Plains. A famous work in its day, the Miserere now sounds somewhat pale and conventional despite its mastery of eighteenth century Italian style. The performance was earnest. The second half of the concert brought hearings of Strauss' Serenade for wind instruments, the First American Symphony by Otto Cesana (premier), which uses jazz methods among its colorful scoring devices but is not especially memorable thematically; and the Polovetsian Dances from Borodin's Prince Igor. Miss Brico and the soloists shared many recalls.

APRIL 26

Philadelphia Orchestra A pleasing degree of novelty marked the season's final concert of the Philadelphia Orchestra under Eugene Ormandy in Carnegie Hall. Foremost in interest, if not in content, was the first New York hearing of Nicolai Berezowsky's Toccata, Variations and Finale for string quartet and orchestra, previously heard in Boston, Philadelphia and elsewhere. The Coolidge Quartet (in which the composer is second violin) assisted. The score, a half hour in length, proved erudite and acidulous harmonically, but at times also marked by a certain expressiveness. The reception was cordial and the composer bowed to applause.

The chief rarity of the evening was Sibelius' rather neglected Tapiola, this tone poem portraying the Northern gods of the forests, having an atmospheric reading. Haydn's symphony in C major (B. & H., No. 97) proved a delightful introductory work, and Jacques Ibert's Escales (Ports of Call) unrolled its sultry Mediterranean impressionism colorfully. The orchestra seemed in excellent condition, and Mr. Ormandy and the players received a warm ovation at the close.

ALBERTO EREDE, conductor, and GIAN-CARLO MENOTTI, composer of the radio opera, The Old Maid and the Thief, repeated by the NBC Orchestra and soloists on May 6. (Story on page 20.)

GLADYS SWARTHOUT and FRANK CHAPMAN take time out from a busy season to relax at Southern Pines.

APRIL 27

Philharmonic Orchestra Carnegie Hall resounded with intensive applause after Rudolph Serkin and the Philharmonic under Barbirolli had finished the performance of Beethoven's C major (No. I) piano concerto. The tribute was well merited, as the soloist shone resplendently in a work usually referred to these days as a "conservatory concerto." Simplicity in keyboard exposition is an art in itself, and Serkin achieved it magnificently, with sincerity, feeling, and perfection of execution. Barbirolli and his players matched those qualities tellingly.

Also Stravinsky's familiar Puncinella Suite had highly polished hearing, although the music is dry, brittle, and patently artificial.

Franck's symphony concluded the program, and registered strongly not only through its intrinsic appeal, but also because of Barbirolli's warm interpretation and the tonally beautiful contributions of the orchestra.

Serkin was again soloist at the final subscription concert on Sunday afternoon, April 30, offering Mendelssohn's G minor concerto with brilliance and delicacy. Barbirolli's readings of The Mastersingers prelude and Brahms' first symphony won warm approval for the conductor and the players.

APRIL 28

Dessoff Choirs The second concert this season of the Dessoff Choirs, given this time in Carnegie Hall embraced liturgical music of the sixteenth, seventeenth and eighteenth centuries and also included the American premiere of a long and little contrasting work of Ernst Levy, Swiss composer, Hymnus Symphonicus for organ, wind instruments, timpani and chorus. A contemporary experiment in dissonance, the work possesses instrumental skill but is episodic, diffuse and far too extensive to be of more than passing interest despite the attention given it by the A Cappella and Motet Singers of Paul Boepple's choral groups and the able technical presentation by Carl Weinrich, head of the organ department at the Westminster Choir College. Another "novelty" was Mozart's Vesperae Solennes de Confessore, for mixed chorus, orchestra and organ (with Frank Widdis, assistant conductor at the organ), a work reflecting brilliant choral and instrumental writing, and also an impressive setting of the texts in decided contrast to the Levy opus. Buxtehude's O Lux Beata cantata for women's voices and various items of Victoria, Lassus, Hassler and Gabrieli gave Mr. Boepple's able choristers opportunity to disclose their notable balance of tone, their keen appreciation of their scores and their responsiveness to his direction. The orchestra of the New Friends of Music gave able assistance in this varied program.

Pius X School Choir Concert Redolent of other centuries, some of the great music of the church had impressive and reverent performance by the Choir of the Pius X School of Liturgical Music in Town Hall. This girls' chorus from the Manhattanville College of the Sacred Heart, conducted by Mary Saunders, tellingly set forth a conspectus of liturgical art from so early a hymn as that of St. Adalbert (about 995 A.D.) through some of the glories of the Gregorian chant and Palestrina, to such English worthies as Byrd, Dunstable, Tallis and Taverner. Numbers by Vittoria, Croce, Animuccia, Gaspar von Werbecke and others were similarly out of the beaten track. The singers had been trained to reproduce the traditions and the intricate, many-voiced style of this polyphonic art in a manner highly admirable. The audience was large and appreciative.

APRIL 29

Milton Kaye A piano recital by Milton Kaye in the Carnegie Chamber Music Hall on Saturday night included as a feature the first hearing of a Sonatina by Morton Gould. The American composer, who has had considerable experience as a radio pian-

(*Continued on page* 30)

Boston's Famed Pop Concerts Open 54th Year On a Note of Modernity

Two New Scores Offered by Arthur Fiedler— Koussevitzky Does Fauré Opus and Brahms Requiem

By CYRUS W. DURGIN

BOSTON.—Boston's unique Spring entertainment, the Symphony Hall Pops, entered their fifty-fourth season on May 3. Arthur Fiedler, beginning his tenth year as conductor, was enthusiastically greeted as he bowed from a stage decorated in the cool green and gold which has prevailed at the Pops for a number of seasons.

The friendly informality of the Pops, including the custom of refreshments and smoking at tables on the floor, has not changed in years—fortunately, because it lends to these concerts a most unusual character. Under Mr. Fiedler's alert direction, however, the musical side of the Pops has been wisely altered to suit changes in taste, keeping fine balance between favorite light classics and admixture of new popular scores.

The initial program of the series had for highlights a Miniature Suite by Harl McDonald, new to Boston, and a transcription made especially for the Pops by Henry Brant, of Alec Templeton's "fugue in swing," Mr. Bach Goes to Town. Dr. McDonald's suite is actually a full transcription for large orchestra of three harpsichord pieces by the 18th century Johann Christoph Smith. Other prominent items were the Oberon overture of Weber, the Rakoczy March by Berlioz and the first Rumanian Rhapsody of Enesco.

Symphony Closes Regular Season

The fifty-eighth season of the Boston Symphony Orchestra was concluded with the concerts of April 28 and 29. Dr. Koussevitzky assembled for his seasonal leavetaking a most interesting program of French and German music, La Procession Nocturne by Rabaud, Gigues by Debussy, the second Daphnis and Chloe Suite of Ravel, and the C minor Symphony of Brahms. All virtuoso pieces, they found the Boston Symphony at its prodigious best. After the last concert, Dr. Koussevitzky, who has now completed his fifteenth season as conductor (the longest term in the history of the orchestra), was proffered a richly designed silver samovar, gift of the trustees and a group of friends, presented by Ernest B. Dane, president of the Boston Symphony trustees, in appreciation of "fifteen years of unsurpassed musical achievement."

Fauré Novelty and Brahms Requiem Heard

The penultimate symphony concerts consisted of Fauré's incidental music to Maeterlinck's play, Pelleas and Melisande; The Tragedy of Salome by Florent Schmitt, and Schubert's C major Symphony.

For the annual Spring concert in aid of the orchestra's pension fund, Brahms' German Requiem was sung April 25. The choruses were the Harvard Glee Club and the Radcliffe Choral Society trained by G. Wallace Woodworth, and the soloists Elisabeth Rethberg, soprano, and Keith Falkner, baritone. The performance was memorable.

Finlandia Chorus in Visit

The most remarkable chorus this reviewer has ever heard, the Finlandia Male Chorus, appeared for the first time here at Symphony Hall, April 23. In tone, technic and interpretation, under the superlative direction of Prof. Heikki Klemetti, these singers proved positively astonishing. Their program drew mainly upon music by Finnish composers.

A most enjoyable evening of serious music, improvisation and satire was provided by Alec Templeton, gifted blind English pianist, at his Boston debut April 21.

Quinto Maganini was guest conductor at the first local hearing of his own rhapsody, Genevieve, at a concert of the Boston Civic Symphony Orchestra, whose regular conductor is Joseph Wagner of this city. The soloist was Hazel Hallett, who played the Liszt E flat piano concerto.

In Recital Halls

Concert activity during the past fortnight has included a program of old music for viols and harpsichord by the Boston Society of Early Music; one of mixed old and modern choral, instrumental and vocal scores, in which the Bach Cantata Club and various soloists were conducted by Mlle. Nadia Boulanger at Harvard under the auspices of the Longy School of Music; recitals by Isabel French, soprano; Ralph Lawton, pianist; Enos Held, baritone; a sonata program by Ruth Culbertson, pianist, and Harry Welcome, violist, and a concert by members of the Malkin Conservatory faculty.

The Boston College Alumni Glee Club (Theodore Marier, conductor), sang at Jordan Hall on April 23. The Orpheus Harp Ensemble assisted. The first public appearance of Alan Reed Tokman, a seven-year-old violinist, at Symphony Hall April 30, disclosed a definite talent, but one not yet sufficiently developed for public recital.

RICHARD CROOKS
arriving in Hawaii on the S.S. Lurline, the first stop on his current world tour. The tenor gave a concert in Honolulu on April 28. April 24, he broadcast from there, his last appearance this year on the Firestone Hour. The program was carried to the mainland by the NBC-Red Network. On May 1 Crooks sailed for Australia.

Photo by Hamilton M. Wright

LEILA BEDERKHAN
leaves her temporary dressing-room at the Egyptian Great Pyramid.

American Lyric Theatre Dates and Casts Announced

The casts and opening dates for the productions of the new American Lyric Theatre at the Beck Theatre, New York, have been announced. In the folk opera, The Devil and Daniel Webster, by Stephen Vincent Benet and Douglas Moore, Lansing Hatfield sings the Webster role with Nancy McCord, John Gurney, George Rasely and Clair Kramer as other principals. The work, directed by John Houseman, opens on May 18 with Fritz Reiner as conductor.

In Susanna, Don't You Cry, the second production which opens on May 22, the cast comprises Bettina Hall, Hope Manning, Michael Bartlett, Lansing Hatfield, Robert Chisholm, Merle Madden, Clair Kramer and Peter Chalmers. The work is by Clarence Loomis and Sarah Newmeyer and based on songs of Stephen Foster. The Hall Johnson Choir also will participate. André Polah conducts, with Jose Ruben as stage director.

The third presentation, scheduled for May 24, is an American dance series by the Ballet Caravan, under the direction of Lincoln Kirstein. Virgil Thomson's Filling Station, Aaron Copland's Billy, the Kid and Elliott Carter's Pocahontas comprise the offerings, with Fritz Kitzinger as conductor.

The productions are in cooperation with the League of Composers. Robert Edmond Jones is in charge of productions, assisted by Richard Aldrich, and with Lee Pattison as musical director.

N. J. Composer Wins Award

Dante Fiorillo, of Westwood, N. J., has been awarded the $1,500 Pulitzer traveling fellowship in music. The award is made annually "to the student of music in America deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction," by a committee composed of members of the Columbia University music faculty and the Institute of Musical Art.

Milstein Registers

GENEVA.—Nathan Milstein had a great success for his presentation of the Bach E major and the Paganini D major concertos, with the Orchestre Romand.

B. L.

Leila Bederkhan Dances at Foot of Sphinx

CAIRO, EGYPT.—For the first time in its centuries-long history, the Great Sphinx, colorfully floodlighted, recently served as the background for an open air stage on which Leila Bederkhan, interpretative dancer, gave a program including Egyptian, Arabian and Druse folk dances.

More than 500 persons attended the performance, to raise funds for an artistic and literary association known as La Maison des Arts. The Egyptian government granted special permission for the program.

League of Composers Expands Membership and Aims

The League of Composers has expanded both its membership and activities as part of its sixteenth year of activities. Each section of the country will be represented among its members. European composers who have become Americans will also be admitted.

The larger body, it is stated, will be engaged in both advisory and functional work, including research activities, promoting concerts and stage works, radio broadcasts and commissions and international relations with composers abroad.

The executive board will continue as the active directing head, to be added to from the larger composers' committee. Mrs. Arthur M. Reis is chairman, with Dr. Thaddeus Hoyt Ames as treasurer.

Will Stage National Tournament for Pianists in New York

The Sohmer Recital Hall will be the scene on June 8, 9 and 10 for the New York competitions in the sixth annual National Piano Playing Tournament, sponsored by the National Guild of Piano Teachers, Mrs. Irl Allison, general chairman. The examining board comprises John Mokrejs, Carl Roeder, Leslie Hodgson, Walter Charmbury and others.

Last year 160 hours were required to hear the New York participants and more is expected this year. Details and rules may be obtained at the headquarters of the Guild, 640 Riverside Drive, New York.

Metropolitan Extends Juvenile Radio Series

Opportunity to witness a performance of Metropolitan Opera, which has been afforded for the last three years to the school children of New York City, Westchester and New Jersey under auspices of the Metropolitan Opera Guild, will next winter be extended on one occasion to the nation-wide radio audience of young people who listen to the NBC Music Appreciation Hour directed by Dr. Walter Damrosch. The announcement that Dr. Damrosch had agreed to incorporate one act as an additional broadcast was made at a meeting of the Educational Advisory Committee of the Metropolitan Opera Guild, under the chairmanship of Mrs. August Belmont.

Most of the 160 schools participating in the junior performances include the opera to be sponsored by the Guild in their music appreciation courses. The students familiarize themselves with the music by means of recordings, selections played by school orchestras and bands, and choruses sung by school choirs; while the text is studied in connection with the English work, and the scenery and costumes are depicted by the children in posters.

Speakers Stress Aims

Methods of obtaining underwriting for the performances were discussed by Mrs. William Barclay Parsons, Jr., chairman of the recent performance for New York schools; Mrs. Walter Sands Marvin, chairman of the New Jersey performance, and Mrs. Winfred B. Holton, Jr., chairman of that held for the Westchester communities.

A belief in the importance of opera as part of the school curriculum was voiced by Dr. George Gartlan, director of music in the New York City schools, and his associate, Peter J. Wilhousky.

Others present included Georgia I. Childs and Mrs. Louise H. Koehler of the Brooklyn public schools; Mabel Hackett, music supervisor of the Julia Richman High School; Margaret Reid, music supervisor of the schools in Englewood, N. J.; F. Colwell Conklin, music director of the Mamaroneck schools and president of the Eastern Music Educators' National Conference; A. J. Fregans, director of music in the Pelham Memorial High School; Arthur Ward, supervisor of music in Montclair, N. J.; George Wedge, dean of the Juilliard School of Music; and Mrs. Martin Schenck, director, Neighborhood Music School. NBC was represented by Walter Koons, music editor, and Ernest LaPrade.

Representing the Guild and the committees in charge of its junior performances were Mrs. Artemus L. Gates, Mrs. George J. His and Mrs. Fay Barnaby Kent of Plainfield, Mrs. Chauncey Waddell of Riverdale, Mrs. Henry Dodge of Scarsdale, and Mrs. Herbert Witherspoon, executive director, Metropolitan Opera Guild.

Melton Engaged for 13 Weeks on Ford Hour

James Melton will be soloist on the Ford Sunday Evening Hour for thirteen weeks, beginning June 11. He will also return to the Cincinnati Zoo Opera, where he made his operatic debut last summer, to sing the leading tenor roles in Mignon, Manon and Lucia. The tenor is also engaged for summer appearances with orchestras in Milwaukee, Chicago and Toronto.

Myra Hess in Sweden

Myra Hess, English pianist, gave a benefit program for Lord Baldwin's Fund for Refugees in London recently. She is now on tour in Sweden and then goes to Amsterdam and The Hague, her appearances including three orchestral concerts in which she plays Beethoven concertos.

Richard T. Gore Appointed to Cornell University

ITHACA, N. Y.—Richard Taylor Gore, organist and assistant professor of music at Mount Holyoke College, has been named to a similar post at Cornell University.

Philadelphia Offers Tributes to Strauss' Birthday and Paderewski

Ormandy Introduces Berezowsky Score—Simfonietta Presents Family Trio—Elisabeth Schumann in Lieder Program

PHILADELPHIA.—The Philadelphia Orchestra concerts of April 21, 22, and 25 featured the appearance of the Coolidge String Quartet, playing a Toccata, Variations and Finale for string quartet and orchestra by Nicolai Berezowsky (second violinist of the quartet). As always, the foursome played beautifully, although it was difficult at times to distinguish between the voices of the quartet and the orchestra. Particularly fine was the orchestral tone coloring. The composer received an ovation at the close. Eugene Ormandy also conducted the Haydn symphony (No. 7) in C major, Tapiola by Sibelius and Escales by Ibert.

For the final pair of this season's orchestra concerts, on April 28 and 29, Mr. Ormandy had arranged an all-Richard Strauss program in anticipative commemoration of the composer's 75th birthday on June 11. The purely orchestral numbers were Till Eulenspiegel, Ein Heldenleben and the waltzes from Der Rosenkavalier. Joseph Battista, young Philadelphia pianist, was soloist in the Burleske in D minor, playing with skill and being warmly applauded at the close.

Simfonietta Children's Concert

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky conductor, gave its annual Children's Concert on April 22 before a large and enthusiastic audience. The outstanding feature of the concert was the playing of the trio in G major by Haydn, by three members of one family—Nadia Koutzen, violinist (8 years old), George Koutzen, cellist (12 years old), and their mother Inez Koutzen, pianist. The musicianship of each was evident, while the playing of the little tot, Nadia, was little short of phenomenal. Mozart's Ein Kleine Nachtmusik and the Saint-Saëns Animals' Carnival, with Barbara Elliott and Phyllis Moss as piano soloists, were finely played by the Simfonietta. Everybody sang Beautiful Dreamer, Charlie Is My Darling and Bloch's America! America! Prizes were awarded for various contests, by Mr. Sevitzky, who talked to his youthful audience most informally, creating a happy atmosphere.

Lieder Recital by Elisabeth Schumann

A recital of rare merit was given in Casimir Hall of the Curtis Institute of Music, on April 27 by Elisabeth Schumann, soprano, a member of the faculty of this school who presented songs of Mozart, Schubert, Schumann and Brahms. For the Mozart number, L'amero, Mme. Schumann was ably assisted by Frederick Vogelgesang, playing the violin, and in the Schubert Der Hirt auf dem Felsen, William McCormick did the clarinet obbligato. Both are students of the school. Leo Rosenek was the valuable accompanist.

Paderewski Returns

One of the largest audiences ever assembled in the old Academy of Music greeted Paderewski when he gave his recital on May 3. The audience rose when he entered and again at the close, giving him one of the greatest ovations ever accorded an artist in this city. His program was a demanding one, of which the beautiful Chopin group was most reminiscent of the pianist's past.

Young Violinist Bows

A ten-year-old boy violinist, Norman Carol, was soloist with the Philadelphia Federal Symphony Orchestra on April 23, when he revealed unusual talents in his playing of the Bruch concerto in G minor and Sarasate's Zigeunerweisen as an encore. Guglielmo Sabatini, conductor of the concert, gave good interpretations of works by Wagner, Holst, and the Brahms first symphony.

M. M. C.

Baritone's Bon Voyage

HERBERT JANSSEN,
baritone of the Metropolitan Opera, accompanied by his wife, sails on the SS. Ile de France to sing twelve performances at Covent Garden in London. From there he goes to Buenos Aires and will return in the Fall for the opening of the Metropolitan.

Philadelphia's Opera To Produce Six Works

PHILADELPHIA, PA.—A season of six operas is contemplated for next year, it has been announced by C. David Hocker, general manager of the Philadelphia Opera Company, which made its bow this year. The repertoire is to include Die Fledermaus in English and Faust, Carmen, The Marriage of Figaro, Madam Butterfly and La Traviata.

Sylvan Levin again is to be musical director and Dr. Hans Wohlmuth stage director.

Mr. Hocker said that more than 400 local singers were heard in auditions this year and more are coming to become members of the company next season. He pointed out that Dr. Wohlmuth has been named to the faculties of both the Curtis Institute and the Academy of Vocal Arts as head of the opera department in each instance.

Mr. Hocker said a subscription campaign is contemplated shortly. He stated that two special performances—repetitions of works in repertoire—are to be given also, one for the Philadelphia Forum and the other at a Concert for Youth of the Philadelphia Orchestra.

H. C. J.

A VOICE OF EXCEPTIONAL BEAUTY—
Boston Transcript

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Apr. 28—Punxsutawney, Pa.
May 1—Butler, Pa.
May 3—Berwick, Pa.
May 4—Harrisburg, Pa. (Verdi Requiem)
May 5—Wellsville, N. Y.

Excerpts from the Press

"McCHESNEY ENTHRALLS AUDIENCE

"The quality and power of Ernest McChesney's voice and the masterly way he handled it thrilled a large and appreciative audience. From the moment the artist appeared on the stage, he completely captured those present. The limpid, exquisite timbre of his voice, together with a most vivid and charming personality, made this one of the most outstanding concerts heard here in many years."—*Vicksburg Post, April* 21, 1939.

"TENOR MAKES HIT WITH CAPE GIRARDEAU AUDIENCE

"Of all the musicians the association has brought here in the last few years, McChesney proved most popular with the audience. He was recalled again and again and responded with one encore after another."—*Cape Girardeau Southeast Missourian, March* 21, 1939.

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Venetian Ballet, in Paris Bow, Has More Charm Than Substance

Recitals by Kreisler and Rachmaninoff Among Highlights of Spring Concerts—Emil Sauer Returns to Play Piano Classics

By IRVING SCHWERKÉ

PARIS.—The Opèra has created La Nuit Vénitienne, ballet in one act and three scenes, after Alfred de Musset, scenario by Madame de Brimont, music by Maurice Thiriet. The action is a dainty admixture of fantasy and delicate satire. The score, for all its captivating melodies and sprightly rhythms, does not go beyond the merely clever. The scenery and costumes, by Suzanne Roland-Manuel, are exquisite. Mlle. Darsonval, who danced the rôle of Laurette, arranged the entire choreography. Her Prince Charming was Serge Peretti. Others were Mlle. Simoni (Balbi), MM. Bozzoni (Razetta), Duprez (Marquis), Fenonjors (Grimm).

Of recent programs, two stand out especially: works of Palestrina and Vittoria sung by the Chanteurs de St. Gervais, in the St. Gervais Church, and works of Bach performed in the American Cathedral of the Holy Trinity by the Cathedral Choir, Arthur Endrèze (baritone), Fred Yeo (tenor), Mmes. Pohlia (soprano), Duval (mezzo-soprano), Fleury Monchablon (harpsichordist) Michel Gibson and P. de la Motte-Rouge (violinists), and Lawrence Whipp (organist and director).

Recital Headliners

Major recitals to which one had looked forward with unusual anticipation were those of Kreisler and Rachmaninoff. It was the former's first Paris appearance in two years. The Opèra was packed to the last *strapontin* and, with Tasso Janopoulo officiating at the piano, the popular violinist won a resounding ovation. The concert represented a benefit for the Association Amicale des Prix de Violon du Conservatoire de Paris.

Rachmaninoff not only filled the new and wonderfully beautiful Palais Chaillot (where formerly stood the Trocadero) but gave that hall's first recital. He chose Italian Concerto (Bach), Sonata op. 111 (Beethoven) and various *morceaux* by Schubert, Rachmaninoff, Chopin and Liszt. Although he seemed in form, one had the impression that he did not wholly approve of the works in hand, for, when he was not hurrying through his passages, he was stopping to inspect every note as if through a microscope. Bach, especially the slow movement, was altogether over-sentimentalized, the pyrotechnics of Chopin etudes and Liszt's effusions were far from brilliant, while the Beethoven sonata—the master's *sonate-testament*—sounded like notes, notes, notes. Where were the "ineffable beauty, the sighing of an Aeolian harp, the voice coming from on high" of the arietta? A Beethoven sonata cannot be played like a "piece"—the artist must know how to encompass, to lay hold on a Beethoven sonata in its entirety.

TRIPPING AT THE TRIANON

are Lutys and Atty Chadinoff (right), dancers, and Michel Gibson, American violinist, seen near Marie Antoinette's Palace. Atty Chadinoff recently returned to Paris from a tour of France during which she gave forty-two recitals in forty-four days. Mr. Gibson lately played a Bach concerto at the American Church in Paris.

A wiser veteran than the foregoing should seem to be Emil Sauer. He played nothing (recital Salle Erard) with which he could not easily cope or from which he could not extract the maximum of charm. The nobility of simplicity and the simplicity of nobility characterized everything he did—Beethoven's "Moonlight," a Chopin Fantasy, a Liszt group, and his encores.

José Figueroa, violinist, accompanied by Erich-Itor Kahn, gave a recital in Salle Gaveau. His audience, numerous and applausive, handed him splendid success. An excellent technician and possessor of an ardent musical temperament, Figueroa interpreted Beethoven's Sonata op. 30, No. 2, with breadth and stylistic purity. He was not so successful in the Bach unaccompanied E major suite, was soaringly lyrical in Lalo's Spanish Symphony, and brilliant and charming in numbers by Szymanowski, Rode, Granados, and Sarasate.

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Press

. . . the audience *cheered* Feri Roth and his associates *as though they were stars of the opera* and not a sober group of symphonists.—*Washington Times-Herald*

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Park Concerts Thrill Throngs. (Headline). *Los Angeles Herald Express*

Perfect coordination. Roth dominated the group and guided it through a *brilliant performance.*—*Hollywood Citizen News*

It may be imagined that *the old master himself would have been thrilled* by the manner his inspirations were recreated. *Palo Alto Times*

Mr. Roth is available for these Bach programs with your orchestra (25 players) or may be engaged with the Westminster Academy Chamber Symphony of the

Academy of Chamber Music of Westminster Choir College, Princeton, N. J.,
or Richard Copley Concert Management: 113 West 57th Street, New York.

Curtis Institute Graduates Twenty-Five

PHILADELPHIA, PA.—Twenty-five students were graduated, four with the bachelor of music degree, at the sixth commencement of Curtis Institute here on May 9. President Mary Louise Curtis Bok and Cary W. Bok, secretary, officiated. Greetings from California where he is closing the academic year at the University were received from Dr. Randall Thompson who becomes director of Curtis Institute on June 1.

At the exercises in Casimir Hall the speaker was the Rt. Rev. Joseph M. Corrigan, S.T.D., rector of the Catholic University of America. Dr. Alexander McCurdy of the faculty, gave an organ recital as a prelude to the commencement.

Dr. Hans Wohlmuth, Simon Kovar and Dr. Domenico Vittorini have been formally appointed to the faculty. Dr. Wohlmuth is to have charge of an opera class for voice majors. In addition to serving in several European opera houses, he is stage director of the Philadelphia Opera Company.

Mr. Kovar, second bassoon of the New York Philharmonic-Symphony Society, will teach that instrument. Dr. Vittorini, associate professor of Romance languages at the University of Pennsylvania, returns to the faculty again to teach Italian.

Dr. Thomson will teach in the theory department. Dr. Richard Stöhr, for thirty-four years professor of harmony and musical form at Vienna Conservatory and Samuel Barber and Constant Vauclain, both graduates, are also new faculty members. Dr. Stöhr and Mr. Vauclain will be associated with the theory department while Mr. Barber will conduct a madrigal chorus. Mr. Vauclain received his bachelor's degree this year and now becomes assistant to Rosario Scalero.

Frederick Vogelgesang, 1939 graduate, has been made assistant to Efrem Zimbalist in the violin department; Orlando Cole, cellist of the Curtis String Quartet, is to assist Felix Salmond; and Marian Head, graduate of 1936, is assistant to Lea Luboshutz in the violin division. Jorge Bolet and Ezra Rachlin will be junior members of the faculty.

Rudolf Serkin and Adolf Busch are to again give a series of sonata recitals next year, it was announced. Mr. Serkin is a member of the faculty.

Members of the graduating class were:

Piano, Mary Norris, Abbey Simon; accompanying, Oscar Eiermann; violin, Isidore Gralnick, Frederick Vogelgesang; viola, George Brown; flute, Burnett Atkinson, Albert Tipton; oboe, Martin Fleisher; clarinet, William McCormick; French horn, Elwood Cauler; trombone, William Gibson; conducting, Carl Bowman, Sol Kaplan and Vincent Persichetti; composition, Miriam Brunner, Marvin Duchow, Hugo Weisgall and Frederick Werlé; music criticism, John Briggs, Jr., and Edward O'Gorman.

Bachelor of Music, Charles Bacharach, in composition; Walter Baker, in organ; Constant Vauclain, in composition; Irven Whitenack, in conducting.

Ray Halmans, Former Copley Associate, Opens Office

Ray Halmans, for more than twelve years associated with the late Richard Copley in the management of concert artists, has opened her own office at 119 West Fifty-seventh Street, New York, to conduct tours of artists and manage New York recitals. Some of those under her management are Ernest Bloch, composer-conductor, Harriet Cohen and Frank Sheridan, pianists; Lilian Knowles, contralto, and David Blair McClosky, baritone.

Music Week Marked On National Scale

President Roosevelt Launches Sixteenth Observance with His Proclamation—Fair Programs

A country-wide observance of National Music Week in the United States was inaugurated for the sixteenth time on May 7. President Franklin D. Roosevelt officially praised the observance and governors of states and mayors of many cities also issued proclamations calling attention to the annual festival.

At the New York World's Fair, Walter Damrosch officiated in a performance of Beethoven's Ninth with the combined choruses of the New York Oratorio Society and the Schola Cantorum. The soloists were Rosa Tentoni, Anna Kaskas, Paul Althouse and Glenn Darwin and the orchestra was the Philharmonic-Symphony Society. Works of two American composers, Samuel Barber and himself were also programmed by Dr. Damrosch.

Also during the week Burle Marx made his second appearance as conductor. The Schola Cantorum presented two chorus numbers, by Mignone and Villa-Lobos, South American composers.

More than 6,000 musicians participated in the Federal Music Project's observance, the fourth successsive year the project has taken part. Works of American composers were featured and in New York compositions by Guggenheim Foundation fellows were given a Carnegie Hall hearing under the baton of Alexander Smallens. Choral numbers were also offered during the week by the project's singers and at the Fair three programs by native composers were presented.

Ann Arbor Launches 46th May Festival

ANN ARBOR, MICH.—The forty-sixth annual May Festival at the University of Michigan was inaugurated on May 10, with a large attendance. Six concerts with eminent artists were given in the

EARL V. MOORE

CHARLES A. SINK

four days, concluding on May 13. Earl V. Moore again is musical director under Dr. Charles A. Sink, president of the school of music. The Philadelphia Orchestra, the University Choral Union and the Young People's Chorus participated in the various programs with several assisting soloists.

A complete review of the festival will be found in the June 1 issue of the Musical Courier. A. J.

G. H. Dalrymple Will Represent Conciertos Daniel in U. S.

G. H. Dalrymple, American impresario, has made an arrangement with Conciertos Daniel, South American concert direction, to represent this management in the United States, it is announced. This winter Mr. Dalrymple will bring to this country and Canada the Argentine Pampas Orchestra for the first time, presenting new rhythmic programs featuring Latin-American composers.

Conciertos Daniel, of which Earnesto Quesada is president, is presenting at the Teatro Odeon from May to October Jose and Amparo Iturbi, Winifred Christie and Brailowsky, pianists, the latter in a Chopin program; Mischa Elman, violinist, and Gyorgy Sandor, Hungarian pianist.

Birmingham to Sponsor New Chamber Festival

Anderson Sings—Civic Orchestra Presents Resident Pianist

BIRMINGHAM, ALA.—The Fall Festival of the Birmingham Chamber Music Society was so successfully sponsored last October that by popular demand a second festival is scheduled for next October, it is announced. Ottokar Cadek is director.

Marian Anderson, Negro contralto, was presented in concert here in the Municipal Auditorium under the local management of Mrs. J. W. Luke, before one of the largest and most enthusiastic audiences ever to assemble to hear a singer in this city. Franz Rupp was at the piano.

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, in its last subscription concert of the season in Phillips Auditorium, had as soloist Hugh Thomas, pianist, who played the Tschaikowsky concerto in B flat minor with brilliance. The Chorus from the Birmingham Music Club, directed by Raymond Anderson, sang How Lovely Is Thy Dwelling Place, from Brahms' Requiem, in tribute to the late Mrs. R. C. Woodson, past president of the club. The management of the orchestra announced that Percy Grainger, pianist, would be guest artist at the Symphony's opening concert next October.

The Spring Music Festival given by the Birmingham Public Schools Music Department under the direction of Leta Kitts, supervisor, was a splendid exhibition of the excellent work done in music, as 1,700 children performed in bands, orchestras, and chorus.

The Birmingham Apollo Boys' Choir, returning from appearances in New York and an NBC broadcast, was enthusiastically welcomed in concert at Phillips Auditorium, directed by Coleman Cooper. A. G.

Henry Levine Pupil Wins N. Y. Federation Piano Award

Daniel Karfunkle, pupil of Henry Levine, won the $100 award in piano playing offered by the New York State Federation of Women's Clubs in the second district. He also won this award in 1938.

Sembrich Plaque to Be Placed in New York Town Hall

A bronze plaque in memory of Marcella Sembrich is to be placed in Town Hall, New York, by the board of trustees. It will be set on an endowed chair beside another to be identified by the name of Edward de Coppet, founder of the Flonzaley Quartet and remembered for his work for chamber music in the United States. The request was made by Juliette de Coppet Stengel, daughter of M. de Coppet and daughter-in-law of the late opera singer and teacher. The plaques are tributes to those whose "work and worth inspire those who come hither to emulate their example."

Earl Maiman

Pianist

Will play in the United States Season 1939-1940 following a phenomenally successful European Tour where he played in Paris, The Hague, Budapest, Warsaw, London and other cities

Paris:

Technique easily dominated all difficulties and yet preserved in every instance a self-control and admirable simplicity. *Emile Vuillermoz, Excelsior (Paris)*

The Hague:

Enormous elasticity of the hand and arm, and spirit, too. . . . The result was an overwhelmingly witty interpretation, pianistic to a degree. . . . Played as a colossal virtuoso without ever becoming rough. . . . Forte passages of octaves are something to marvel at. . . . Played with Mephisto fire. . . . Every part of his technique and his mind is elastic, and thoroughly sound and healthy. He never abuses his technique. . . . Applause followed louder and louder. Finally came a mischievous trifle of Poulenc's—played magnificently. *Het Vaterland (The Hague)*

London:

Dexterous fingerwork and command of a clean and incisive touch . . . qualities of warmth and imagination went to build up performances as sincerely felt as they were technically accomplished. *The Daily Telegraph (London)*

Budapest:

Young artistic genius. . . . Beethoven was poetry itself. Bach presented with very profound feeling. *Pesti Hirlap (Budapest)*

Warsaw:

His technique is extraordinary to such an extent—so gigantic in its scope—that it is very seldom, perhaps for the first time within the frontiers of our country, that anyone has played Liszt as he did. (As soloist with the Warsaw Philharmonic Orchestra.) *Kurjer Polski (Warsaw)*

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252 Faubourg, St. Honore, Paris

Melody in I, Musical Satire, Is Premiered by Baltimore Forces

Civic Opera in Double Bill—National Orchestra Gives Concert Despite Handicaps—John Charles Thomas Sings

BALTIMORE, MD.—Melody in "I," a new operatic satire in one act by Elmer Greensfelder and Abram Moses, both of Baltimore, and Pagliacci were presented by the Baltimore Civic Opera Company, Eugene Martinet, director, on the nights of May 2 and 3 at the Maryland Theatre. Robert Weede, former Baltimorean and now a distinguished baritone of national reputation, was brought back to his former home to sing the role of Tonio in the Leoncavallo work and scored a personal triumph, being forced to repeat part of the prologue. Mary Lida Bown was the Nedda and Ellwood Gary, the Canio, and both covered themselves with considerable credit. The orchestra of 25 men was conducted by Mr. Martinet.

Comedy of Egotists

The Greensfelder-Moses work ran 50 minutes and was the curtain-raiser for the evening. The cast consists of four characters: Betty Hocker sang Vittoria, the Diva; Dorothy Maslin appeared as Mitzi, the maid; Albert Wood, as Pierre, the conductor; and Lester Englander, as Giuseppe, the composer. The satire deals with the consuming egos of all concerned, each firmly believing that he or she is responsible for the success of whatever work they present. At the end, all leave but Mitzi, the maid, who queries, as have all the rest, "What would they do without me?" The music is melodious, well-scored and pleasantly modern in feeling. The work needs the tightening and excision that would come from additional performances. The lyrics are clever and reveal the author's knowledge of human frailities. The composer conducted the orchestra. Mr. Englander's performance possessed a professional polish and stage-ease that did much to aid in the success of the piece. He is a singing actor of real abillty.

National Orchestra Finale

The National Symphony Orchestra, under Dr. Hans Kindler, closed its season on Tuesday, April 11, with a program compounded of requests sent in by local concert goers. The major work, splendidly performed, was the Brahms first symphony. Also heard were Strauss' Don Juan, Georg Schumann's Dance of the Nymphs and Satyrs and, finally, Ravel's Bolero. Considerable difficulty was experienced by Dr. Kindler at the beginning of this work in shushing his audience to what he felt was the proper degree of silence. Three or four starts were made. On the final attempt, the work had been negotiated for only a short distance when a blast from a passing auto horn upset the musical apple cart, causing the conductor to stop and start from the beginning once again. All of this caused an understandable tension in and out of the orchestra. Johann Strauss' Voices of Spring was given as an encore.

John Charles Thomas Sings

John Charles Thomas was soloist with the B & O Glee Club at its annual concert on April 27. Every seat in the Lyric was sold and many stood for this bargain combination of Baltimore's most famous singer and its finest choral group. Ivan Servais conducted the glee club and a jolly informality marked the entire program. Thomas sang for and with the club and even did a duet with its leading tenor.

At the annual election of officers of the Baltimore Music Club, held at the Belvedere on April 29, Mrs. G. Franklin Onion was re-elected for another term as a tribute to the splendid work she has done while in office. G. K.

Thirty-Second
Bethlehem Bach Festival
Friday, May 19th
at 4:00 and 8:00 P.M.
Cantata—No. 69
"Praise ye the Lord, O My Spirit"
Motet "Come, Jesu, Come"
Cantata—No. 71 "God is my King"
Cantata—No. 104 "Thou Guide of Israel"
Cantata—No. 82 "It is Enough" "The Magnificat"
Saturday, May 20th
at 2:30 and 5:00 P.M.
"MASS IN B MINOR"
Soloists and Orchestra
Conductor IFOR JONES

JOHN CARTER,

Metropolitan Opera tenor, dons a choir robe to appear as soloist with the Duke University, Durham, N. C., Choir at the University Centennial Celebration. He appeared also with the Men's Glee Club of the university and gave a special concert.

SEVENTH ANNUAL BACH FESTIVAL
Baldwin-Wallace Conservatory of Music, Berea, Ohio
ALBERT RIEMENSCHNEIDER, Conductor
June 9 and 10, 1939
Two concerts each day
St. Matthew Passion (complete) and other works

HAROLD BAUER

and a class of students at the Manhattan School of Music in New York. This is the first season in many years that Dr. Bauer has taught either privately or in classes except for special Master Classes in the summer. Students have come from eleven cities and four states to study with him during the winter. Dr. Bauer expects to be available for teaching both this summer and next winter. Summer classes are held this month at the Julius Hartt Musical Foundation, Hartford, Conn.; in June at the Manhattan School of Music, and in July at the New England Conservatory in Boston.

Josephine Forsyth's The Lord's Prayer Sung in Many Cities

BEVERLY HILLS, CALIF.—Josephine Forsyth, composer, and her daughter Phyllis Andrew are in California where they attended the services in the Hollywood Bowl, at which Miss Forsyth's setting of the Lord's Prayer was sung by the Lutheran Choral Union under the direction of the Rev. Alvin A. Snesrud with Julie Kellar as harpist and the composer at the piano. On Easter Sunday seven performances of Forsyth works were given. The Lord's Prayer was broadcast from coast to coast from Forest Lawn Memorial Park, Glendale, Calif, by Allan Watson, baritone, with the composer at the piano, and later was sung over WLS, Chicago At the same station the Ladies Chorus of Chicago under Carl Craven sang it. A chorus of 360 children sang it under the direction of Helen McBride from Louisville, Ky., on the National Federation of Music Clubs' broadcast. Wade Lane included it on his Strollin' Tom broadcast.

Other performances included the candlelight service at West Hollywood Presbyterian Church, for the third consecutive year, with the composer at the piano and Mrs. Frank B. Brown directing the choir; at the Civic Breakfast Woman's Club on Easter, sung by Jack Schafer, baritone; Rosewood Methodist Church, for the third consecutive year by the choir, directed by Otto Hirschler; at Hollywood Lutheran Church, fourth consecutive year, John B. Nield directing the choir, all of these with the composer at the piano, and also by the Hollywood Boys' Choir, directed by Hal Crain, at the Woman's Athletic Club.

Miss Forsyth's Psalm of Easter was sung at West Hollywood Presbyterian Church by the choir, directed by Mrs. Frank B. Brown, the composer at the piano. On the Saturday preceding Easter, a chorus of seventy children sang it at Hollywood Bowl. The program, directed by Hugo Kirchhofer, was broadcast. It was also heard over WTAM in a broadcast of Forsyth compositions. Other presentations have been at the Christian Church, New Castle, Pa.; Ambridge Methodist Church, Beaver Christian Church, Sewickley (Pa.) Episcopal Church, West Hollywood Methodist Church, First Methodist Church of Pasadena and First Presbyterian Church, Ashland, O.

The Lord's Prayer has been sung by many high school and college glee clubs during their tours this year including the Rochester High School Glee Club, Mrs. F. C. Van Winkle, director; the Western Reserve Glee Club, Cleveland, Jacob B. Hines, director; and Schauffler College, under the direction of Edwin A. Ralph.

Joseph Schuster Students Get Orchestra Posts

Appointments to several major orchestras have been won by pupils of Joseph Schuster, first cellist of the New York Philharmonic-Symphony Society. George Feher is now with the National Symphony Orchestra; Martin Teichholz with the St. Louis Symphony Orchestra; Florence Geschwind with the Dallas Symphony Orchestra; Nicholas Tonhazy, Indianapolis Symphony; Margaret Bennett, Toronto Orchestra. M. Bemko, an artist-pupil, won the first prize in the recent contest in New Jersey for violinists and cellists.

Mr. Schuster has filled his quota of summer students but expects to add three pupils in the fall, winners of Philharmonic-Symphony Society scholarships applications for which are being received.

James D. McNary Enters Concert Management

James D. McNary, manager of the Watervliet (N. Y.) Chorus, has entered the concert management field. He will also act as New York State representative for Concert Management Milton Bendiner.

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Orchestra in Trenton To Extend Its Series

Final Concert of This Season Has Melchior as Soloist

TRENTON, N. J.—Six concerts instead of the five usually given are planned for next season by the Trenton Symphony Orchestra, of which Guglielmo Sabatini is conductor. Among the assisting artists to be heard are Ezio Pinza, Metropolitan Opera basso, and Moriz Rosenthal, pianist. A program for harp, flute and orchestra is also contemplated.

Lauritz Melchior, Metropolitan Opera tenor, was the soloist at the final concert this year in Memorial Hall, Stacy Park. The auditorium was crowded and standees were numerous. Although Mr. Melchior arrived by air from St. Louis only two hours before the concert, he was in splendid vocal form in two Wagnerian excerpts and Strauss songs.

Mr. Sabatini's Poemetto Autunnale, inspired by a day in the Pennsylvania mountains, three Wagner excerpts, the rhumba from McDonald's second symphony and the overture to Johann Strauss' Die Fledermaus were the orchestral numbers. They disclosed the progress made by the ensemble in the past three seasons under Mr. Sabatini's able direction. W. T. R.

Photo by James Abresh

EMMA BELDAN

as Tosca, a role she sang recently with the New England Opera Company at Providence, R. I.

Providence Greets Own Opera Forces in Tosca

Samuel Gardner in Dual Role as Violin Soloist and Leader

PROVIDENCE, R. I.—The New England Opera Company, Danielo Scotti, director, gave an excellent performance of Tosca in the Metropolitan Theatre. Emma Beldan, both in voice and action, was a superb Tosca. Sydney Rayner, of the Metropolitan Opera, as Cavaradossi, kept the level of the performance high and Claudio Frigerio was well received as Scarpia.

The Boston Symphony Orchestra completed its season in the Metropolitan Theatre, Serge Koussevitzky conducting this brilliant event.

The University Glee Club, John B. Archer directing, gave its sixty-ninth concert in Memorial Hall, Olga Zundel, cellist, was the impressive soloist, accompanied by Sarah Lewis. Ruth Ludgate sang an incidental solo.

Louise Winsor and Frederick Very presented a two-piano recital in the Music Mansion, well played and enjoyed by a sympathic audience.

The Chaminade Club offered Frances Waterman Stockwell, lyric soprano of New Haven, Conn., as guest artist on the afternoon of President's Day, before an audience that overflowed the Music Mansion.

The Federal Orchestra (Edouard Caffier conductor), at a concert in Hope High Auditorium presented Samuel Gardner, violinist, in the Mendelssohn concerto. Mr. Gardner also conducted the orchestra in The Merry Wives of Windsor overture by Nicolai; Arise, Arise, by Daniel Gregory Mason; and Beethoven's Symphony No. 8.

The music faculty of the Wheeler School gave a concert at the Wheeler Memorial Hall under the auspices of the Alumnae and Parent's Association. The performers were George Milan Tinker, tenor; Albion Metcalfe, piano; H. Wellington Smith, baritone; Herbert Neurath, violin; Lily Neurath, cello; Donald Steele and Mary Bray, pianists. B. N. D.

Anne Mundy in Florida

VENICE, FLA.—A portion of her recent Town Hall, New York, program was recently played here at the home of her parents, Mr. and Mrs. Harry Mundy, by Anne Mundy, pianist. The recital was opened with the Mozart D major sonata, delivered with crisp and fluent technique. Then came Schumann's Symphonic Etudes, played with warmth. Liszt and Chopin items followed and necessitated several encores. N. E.

PACIFIC COAST PREMIERE OF

THE WHITE BIRD, Opera in one act

Music by ERNEST CARTER, The Poem by BRIAN HOOKER

Presented March 2, 4 and 6, 1939, by the

RIVERSIDE (CALIF.) OPERA ASSOCIATION

Marcella Craft, General Director Barton Bachmann, Conductor

Stanley Kurtz (Basil)

Vernon Claytor (Elinor)

Robert Ferrand (Warren)

CALIFORNIA PRESS COMMENTS:

OPERA PREMIERE DELIGHTS AUDIENCE

"Riverside Opera Association added immeasurably to its prestige and artistic stature last evening when it offered with great success the American opera, 'The White Bird,' by Dr. Ernest Carter before an audience, that, with steady applause and cries of 'bravo' called cast, conductor and composer again and again before the curtain.

"No composition created for interpretation by singers puts greater demands on the vocal or acting equipment of a singer than this powerfully dramatic work of Dr. Carter and the writer of his libretto, Brian Hooker.

"Melodies of exquisite tenderness make way in their turn for swiftly mounting passages of great power and passion. Here is a score which compresses into its brief ninety minutes more of honestly motivated drama and melodic appeal than is found in the three hours or more of many a well-known work." —*Riverside Press.*

PREVIEW OF OPERA DELIGHTS AUDIENCE

"Preview of the American opera 'The White Bird' by Dr. Ernest Carter . . . thrilled a select audience at the dress rehearsal last night . . . promises an unusual treat to all music lovers."—*Riverside Press.*

DR. CARTER'S OPERA GIVEN HIGH PRAISE

"Tuneful music, with a lovely melody running through the entire piece; a plausible story well enacted, and effective staging, made the western premiere of Dr. Ernest Carter's one-act opera, 'The White Bird,' a worthwhile presentation. A large number of Redlands music lovers were in the first-night audience to applaud Dr. Carter and the cast."—*Redlands Daily Facts.*

HOUSES SOLD OUT

"All winter and spring they rally around the Riverside Opera Association and its founder-director, Marcella Craft. Last week they had three sold-out performances of an American opera written by a winter resident, Dr. Ernest Carter, former head of the Princeton music department."—*Los Angeles Times.*

MISS CRAFT PRAISED BY (LOS ANGELES) TIMES WRITER

"Complimentary remarks for the premiere presentation of 'The White Bird' with high praise for Marcella Craft and the organization she has inspired are still finding a large place in print."—*Riverside Enterprise.*

OPERA PREMIERE

"Miss Craft, in offering 'The White Bird' by Dr. Ernest Carter and Brian Hooker, is carrying on the fine tradition she has started. Riverside ought to be proud of the cultural prestige which Miss Craft has brought to it through the development of opera there in the last few years."—*Los Angeles Times.*

MUSIC CRITIC GIVES OPERA GROUP PRAISE

"Isabel Morse Jones, music critic of the Los Angeles Times, was one of the patrons of the Riverside production of 'The White Bird.' She spoke especially of the fine balance maintained between the orchestra and voices of the cast and of the unusually finished manner in which the entire performance was presented.

"Saturday night's audience gave the singers many curtain calls.

"Dr. Ernest Carter, addressing the audience, gave highest praise to Miss Craft, Barton Bachmann and the cast for the splendidly successful production of his work."—*Riverside Press.*

For information regarding Production, address Secretary, Ernest Carter, 115 East 69th St., New York City

Indiana Clubs Hear Federation Head Urge More Community Song

Need for Better Rural Education Is Also Stressed—Sevitzky's Final Concert Presents Mozart Requiem

INDIANAPOLIS, IND.—The State Federation of Music Clubs, meeting here, heard Mrs. Vincent Hilles Ober of Norfolk, Va., national president, remind members that American music has now "come of age" and caution against comparing the music of this country with that of any other. She emphasized the fact that America could "gain more unity if there was more community singing," and pointed out needs for rural music education. A program was given in the ballroom of the Hotel Severin. Ocie Higgins, soprano; Edward Shadbolt, pianist; Herman Berg, violinist, and Joseph Lautner, tenor, acquitted themselves with honor and were received with enthusiasm.

Orchestral Finale

The Indianapolis Symphony closed its season in a moving performance of the Mozart Requiem under the capable direction of Fabien Sevitzky. The local symphonic choir never sang with such purity and warmth of tone, while the soloists, Jeannette Vreeland, Grace Leslie, Howard Harrington, and David Blair McClosky all contributed excellent assistance.

The Fantasy on a Western Folk Song, by McKay, was the American work and proved interesting.

Amparo and Jose Iturbi closed the Martens Concerts, receiving a warm reception. Andante and Variations by Schumann, and Caprice Arabe by Saint-Saëns both demonstrated serious musical approach and poetic appeal.

The Tabernacle Presbyterian Choir under Paul Matthews presented the Verdi Requiem with good intonation, and excellent balance of parts.

The Apollo Club of Newcastle, the Christian Men's Builders Glee Club of this city, the Meistersingers of Kokomo, and the Pentalpha Masonic Choir of this city presented a concert at the Roberts Park M. E. Church.

The Ordering of Moses, by Dett, received its first hearing in this state at the North Methodist Church under the direction of J. Russel Paxton. The choir sang with spirit and assurance.

An Earful of Operas was discussed at the Woman's Department Club. The Pauline Schellschmidt Ensemble provided solo and ensemble numbers.

Bomar Cramer was guest artist at the Propylaeum, playing twenty-seven etudes of Chopin with sensitive musicianship and wide gamut of tonal color. The audience showed keen appreciation.

At a recent Matinee Musicale monthly program, solo and ensemble numbers gave local talent an opportunity to appear.

H. C. G.

Maclaren and Szell in Scotland

GLASGOW.—At St. Andrew's Hall, Ireen Maclaren was soloist in Beethoven's second piano concerto, with Georg Szell conducting the Scottish Orchestra. Conductor and soloist were in complete accord, giving a fine performance delightfully received, as were also the soloist's readings of a group of Brahms pieces. Szell was applauded for his presentation of Beethoven's second symphony, the Magic Flute and the Tannhäuser Overtures.

R. P.

Schofield to Teach in New York

Edgar Schofield, New York vocal teacher, will conduct his regular summer work until August 1. Mr. Schofield will give instruction not only in voice but in diction, repertoire and interpretation preparing the individual student for concert, church, radio, opera or teaching posts.

Vitya Vronsky and Victor Babin Fill Unexpected Date

Aided by two airplanes and an automobile, Vitya Vronsky and Victor Babin, duo-pianists, managed to fulfill an unexpected engagement in Tyler, Tex. Following their St. Louis concert, they expected to go to Santa Fe but were asked to substitute for an indisposed artist at Tyler. To fulfill the Santa Fe date, they had to leave Tyler immediately after their concert, motor to Dallas and then take two planes but arrived in time.

Vronsky and Babin, who concluded a tour of forty-seven cities in Boise, Ida., will fulfill summer engagements abroad and return to the United States in November for another tour.

With Washington Opera

Photo by Bruno, Hollywood.

MARJORIE LAWRENCE,

Metropolitan Opera soprano, heads the new U. S. Capital Grand Opera Company, recently incorporated in Washington, D. C., with J. J. Vincent as impresario. Following a series of performances to be given in Washington, the company will visit Baltimore, Pittsburgh, Buffalo, Montreal, Toronto, Cleveland, Detroit, Chicago, St. Paul, Kansas City, Cincinnati and Richmond, Va., Mr. Vincent announces.

Cincinnati Festival

(Continued from page 7)

At the Saturday afternoon concert, dedicated to young listeners, the children's chorus of 600 boys and girls gave the American premiere of a Magnificat by the American composer, Hermann Hans Wetzler (who was present), under direction of Alfred Hartzel, chorusmaster for the Festival, with Helen Jepson as the soloist. Written for children's chorus, soprano solo voice, violin solo (played by Emil Heermann), and organ (played by Parvin Titus), this work was completed in 1938 and first sung at Salzburg, August 1, 1937, by the Vienna Boys' Choir. In mystic mood, the finely constructed work rises to a climax of spirituality and beauty and it was intoned by the children's chorus true to pitch, with secure attacks and beautiful tone quality. Miss Jepson's exquisite soprano and personal charm added much to the afternoon, in her singing of the Willow Song from Verdi's Otello, and the Ch'io mi scordi di ti? of Mozart, heard here for the first time.

Mr. Goossens opened the program with Schubert's Unfinished Symphony, played with artistry. After the intermission Keith Falkner sang the Bach Cantata No. 82, It is Enough, which gave him ample opportunity to display his excellent style and resonant voice. He was accompanied by a small orchestra of Bach's days, and the oboe solos were artistically played by Marcel J. Dandois.

The surprise of the program Mr. Goossens held until the last, the delightful Russian fairy tale, Peter and the Wolf, by Prokofieff, in which Mr. Falkner's perfect diction, charm of manner and beautifully modulated voice were features as he narrated the story. The amusing novelty found instant favor with the audience.

Parsifal and Sadko Scenes Sung

The final program opened with Act II of Parsifal, in which Marjorie Lawrence, as Kundry, demonstrated her great ability as a dramatic soprano. Eyvind Laholm, as Parsifal, was in excellent voice, singing with assurance and fine interpretation. Julius Huehn's rich voice was stunningly effective in the music of Klingsor. Fine diction marked the singing of these three soloists. Bella Heermann, one of the solo Flower Maidens, was the third of Hugo Heermann's children participating in this Festival. (Emil is concertmaster of the Cincinnati Symphony Orchestra, and Walter is principal 'cellist.) Other solo flower maidens were Florence Wenzel, Josephine Imbus, Martha Dwyer, Margaret West Davis, and Dorothea Oehmke. The women's solo chorus sang the Flower Maidens' chorus beautifully.

Stravinsky's Symphony of Psalms, written for the Golden Jubilee of the Boston Symphony Orchestra, was given here for the first time. Mr. Goossens brought out all the interesting details of this work, which relies on contrapuntal development to form a symphonic structure. The men's section of the Festival Chorus came into its own in singing Mendelssohn's To the Sons of Art. Volume, quality and effects were excellent.

The evening closed with a tremendously effective concert performance of Act IV of Sadko, by Rimsky-Korsakoff, in which Laholm, Huehn and Hain scored great success. Other soloists were Emma Seebaum, Samuel H. Hall, Herbert Schatz and Florence Wenzel who sang their parts well. This performance again demonstrated the ability of Mr. Goossens for holding together all component parts and carrying the performance to a grand climax.

Under the capable guidance of its musical director since 1931, Eugene Goossens, together with the support and backing of the Board of Directors; Joseph S. Graydon, president; Louis J. Hauck, Martin G. Dumler, Frederick W. Hinkle, Bayard L. Kilgour, Jr., B. W. Lamson, Roger K. Rogan, Arthur Espy and J. Herman Thuman, the thirty-third May Festival drew an attendance of over 22,000.

OLD and NEW WORLD UNANIMOUSLY ACCLAIM SILVIO SCIONTI ISABEL

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San Francisco's 27th Orchestra Season Marked by Notable Eclat

Milstein, Schipa, Martini, Schmitz Heard with Monteux—Paderewski, Schnabel Feted in Recital

SAN FRANCISCO.—Concerts of the San Francisco Symphony Orchestra, always the backbone of music in this community, brought forth the usual list of fine soloists and a few important novelties during the month of April. Nathan Milstein made his first local appearance with an amazingly brilliant performance of Lalo's Spanish Symphony; Tito Schipa and Nino Martini sang popular operatic arias with their customary huge popular success, and E. Robert Schmitz presented a distinguished performance of Beethoven's first piano concerto, also appearing with Mr. Blinder and Mr. Woempner of the orchestra in the fifth Brandenburg concerto of Bach.

The novelties included Arnold Schönberg's sound, symphonic transcription of Brahms' G minor piano quartet, a lively, solidly made and thoughtful concertino for large orchestra by William Denny of the University of California, Horace Johnson's tuneful Imagery, and the dramatic tone poem entitled The Last Knight by Hilda Emery Davis of Philadelphia. Willem van den Burg, assistant conductor of the orchestra, made his annual appearance with more than customary honors. Ernest Schelling directed a series of Young People's Concerts, and is scheduled to present his own Suite Variée for the first time locally this month.

The season, the orchestra's twenty-seventh and its fourth under Pierre Monteux, has been one of its finest, marred only by the sudden tragic deaths within one week of Peter Conley, business manager; Walter Oesterreicher, flutist and personnel manager, a member of the organization since its founding; and Frank J. Frost, one of the Symphony's most ardent and generous supporters.

A Veteran Hailed

Among the solo recitals of April were a grand, if touching concert by the aged Ignace Jan Paderewski; a splendid performance by the Hollywood violinist, Louis Kaufman; a recital by Elman for the German refugee fund; and the greatest one-man concert of the year, by Artur Schnabel, devoted, as usual to the piano sonatas of Beethoven.

Among the chamber music events was a splendid Beethoven Cycle given by the Gordon Quartet under the auspices of the Coolidge Foundation, the revival of the Music Lovers, an accomplished local society devoted to unusual works for chamber ensemble (they gave a Loeffler trio for oboe, viola and piano, a Beethoven string trio, etc.) and the final concerts for the season of the well established San Francisco String Quartet and Wind Instrument Ensemble of San Francisco, both composed of leading Symphony players.

Rare Grétry Opera Staged

The Federal Music Project, among other things, served to introduce a first rate pianist, Bernhard Abramowitsch, formerly of Hamburg, who has recently settled here, and revived the delightful series of intimate opera performances given under the direction of Erich Weiler. The program included Grétry's all-but-unknown Two Misers, in a new version with a new English libretto by Weiler, and a grand farce called The Conquest of Percy by Nino Comel of San Francisco.

A. F.

Hart House Quartet Concludes Toronto Series

On April 17, the Hart House String Quartet (James Levey and Adolphe Koldofsky, violinists; Milton Blackstone, violist; and Boris Hambourg, cellist) concluded their series of chamber music, presented in the Hart House Theatre, Toronto. Known as the Monday Pops, these concerts are offered for students at the University. Composers listed for the series were Mozart, Borodin, McEwen, Brahms, Haydn, Bridge, Delius, Beethoven, Smetana, Matthew Locke, Purcell, Debussy and H. Waldo Warner.

Photo by Dan C. Baker.

FERI ROTH CONDUCTING THE ROTH QUARTET

and members of the San Francisco Orchestra, with E. Robert Schmitz, pianist, at Stanford University in Bach's six Brandenburg concertos. Sponsored by the Elizabeth Sprague Coolidge Foundation, they were presented also in Griffith Park, Los Angeles, and in the Library of Congress with Alice Ehlers, harpsichordist, and members of the National Symphony Orchestra assisting in the latter series.

MAGDA
TAGLIAFERO
PIANIST

Has Appeared in All the Principal Cities of:

France	Sweden
Germany	Norway
Austria	Denmark
Hungary	Finland
Brazil	Latvia
Argentina	Esthonia
Uruguay	Poland
Spain	Italy
Portugal	Greece
Belgium	Algeria
Holland	Tunis
Luxemburg	Jugoslavia
Switzerland	Rumania
Russia	Bulgaria
Czecho-Slovakia	Palestine
Turkey	Egypt

Has Been Soloist with the Following Orchestras:

Vienna Philharmonic (5 times)
Wiener Sinfonie (2)
Concertgebouw Amsterdam
Madrid Symphony (6)
Berlin Philharmonic
Budapest Philharmonic (3)
Warsaw Philharmonic
Orchestre Symphonique de Paris (5)
Conservatory Orchestra, Paris (15)
Pasdeloup, Paris (21)
Lamoureux, Paris (12)
Colonne, Paris (6)
Adriano, Rome
Roman, Switzerland (3)
Société des Concerts, Brussels
Bucharest Symphony
Conservatory, Athens
Palestine Orchestra (4)

As soloist with the Pasdeloup Orchestra, she aroused the overwhelming ovations that, ritually, her irresistible personality suscitates.

Paris-Soir, Paris, Jan. 9, 1939

She possesses not only the most brilliant technique, a clear and refined style, a beautifully shaded and powerful touch, but also and above all, the mysterious gift that the gods accord only to a favored few: the gift of poesie.

Guy de Pourtalès

She belongs to the rare type of artist who combines a strong personality, complete mastery of technique, and brilliant musicality.

Palestine Post, March 14, 1939

Magda Tagliafero, whose repertoire comprises all the classical, romantic, and outstanding modern piano literature, has given joint concerts with such celebrities as Casals, Thibaud, Boucherit, Enesco, Elisabeth Schumann, Ninon Vallin, Pasquier Trio, Calvet and Capet Quartets, and has given the first world performances of works of over thirty modern composers.

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RADIO HIGHLIGHTS

Television, in Formal Debut, Opens Vistas for Radio Music and Drama

Semi-weekly Schedule Adopted by NBC for 50-Mile Area as Engineers Seek to Enlarge Scope—Problems to Be Solved

Television, which may prove of weighty import to music, many believe, has emerged from the initial experimental stages and taken on a semblance of actuality. NBC on May 3 started a twice-a-week schedule broadcast from its own studios. It is purposed to augment this service by picking up outdoor events when they occur in the afternoon. At the moment, an area of approximately fifty-five miles from the Empire State tower in New York is served.

Television was used in the inauguration of the New York World's Fair with a mobile unit picking up President Roosevelt and other officials and part of the parade.

In the first televised broadcast from its own studios, NBC selected Marcy Westcott, operetta prima donna, and the chorus of Fred Waring.

The next step, but one which it is said is not in the immediate offing, concerns visualizing some of the important music events which are now part of the regular broadcasting schedule. Primarily, the weekly broadcasts of opera from the Metropolitan, concert performances of individuals and ensembles, are items with which the music lover would naturally be concerned.

Problems Faced by Engineers

Inquiry as to the possibilities of these activities being incorporated on television programs, now that regularity is to mark them, brought the response that several matters would have to be considered first.

For instance, the matter of equipment for the broadcast is not as yet adaptable; the reduction of, say, the Metropolitan's stage to a size that could be televised might cloud the figures; the "box office" angle; these are just a few of the items that must enter into consideration. Receiving sets now cost from $125 upward.

At the moment the inauguration of a regular television schedule is a *fait accompli;* what the future holds cannot be prophesied.

Listeners who missed the world premiere of Gian-Carlo Menotti's Old Maid and the Thief had an opportunity of hearing a repeat performance on May 6. Many contemporary native composers envy him that "second" performance! The cast and conductor were the same as at the initial hearing.

While the NBC Orchestra continues on its summer schedule, the Philharmonic has taken a respite from the airways although continuing to function as the "name" orchestra at the Fair. What with the Stadium concerts around that proverbial corner, some musicians will not have much of a vacation. And will John Barbirolli recognize his band when fall comes?

Maybe it's the weather and maybe it isn't, but vacation time can't be here for many of our artists as long as radio continues its daily activity. Lawrence Tibbett goes back to his Sunday night show, Mischa Levitzki and Kathryn Meisle visit that Crosby lad again, Bruna Castagna drops in on the Magic Key and Ezio Pinza "guests" the Ford Hour.

A sudden change in plans resulted in the Radio City Music Hall ensemble, under Erno Rapee, substituting Tales of Hoffman for the proposed two seances of Don Giovanni. Rosemarie Brancato and Jan Peerce again were principals Ossy Renardy, young violinist, made a return visit on a recent program.

Ten young harp students of Carlos Salzedo at the Curtis Institute gave an out-of-the-ordinary program that CBS programmed. Samuel Barber's Madrigal Chorus and Fritz Reiner's orchestral students continue to display their versatility. The final program had Ezra Rachlin, pianist, a graduate, soon to be a faculty member.

A song by Idabelle Firestone, wife of the late head of the company sponsoring Margaret Speaks and Richard Crooks, was sung by the soprano on her May 8 broadcast.

Music Week Offerings

Elaborate plans were started toward fruition by the major groups as Music Week opened on May 7. Rose Bampton and Robert Weede were soloists in an all-American program directed by Frank Black for NBC and C. M. Tremaine, founder and secretary of the observance, spoke. Miss Bampton recently made her ninth appearance on the Crosby Hour, a record for any guest there.

WQXR likewise had a Music Week observance. Someone ought to page the World's Fair about *North* American composers.

While others seek, Walter Damrosch finds, his latest being that high school program with two young students featured which concluded his appreciation hour.

WQXR, incidentally, has offered recently Betty Paret again in harp recital, and Blanche Gaillard and Frederick Bristol in piano numbers.

Just for the record: the final Philharmonic broadcast was the 319th consecutive program which CBS had carried for this ensemble H A. S

Erede Conducted Premiere of Menotti Radio Opera

When Gian-Carlo Menotti's The Old Maid and the Thief, written for radio and commissioned by NBC, had its world premiere on April 22, the opera was conducted at the composer's request by Alberto Erede.

Born in Genoa in 1909, Mr. Erede studied in Italy and other countries. He was graduated from the Milan Royal Conservatory in composition, piano and cello and studied instrumentation and conducting with Felix Weingartner and Fritz Busch. Active in both opera and concerts in Italy, he conducted the entire Ring Cycle there and in Austria during the 1936 festival, gave the world premiere of Mozart's unfinished opera, L'Oca del Cairo. For six years Erede was conductor at the Glyndebourne Festival in England. He also conducted in Holland, Germany, Switzerland, Yugoslavia and Argentina, and appeared first in the United States as conductor for the Salzburg Opera Guild in seventy cities.

Cecil Arden Ends Series

Cecil Arden, former Metropolitan Opera soprano, made her last appearance of the season on April 23 over WQXR with Leon Rothier, Metropolitan bass, in works of Massenet, Leoncavallo, Buzzi-Peccia and others.

Rudolph Ganz' Recent Concert Activities

Rudolph Ganz has given recitals during the past few months at Albion College, Albion, Mich.; Hardin-Simmons University, Abilene, Tex.; Texas State College for Women, Denton; Hendrix College, Conway, Ark.; Central Missouri State Teachers College, Warrensburg; Wesleyan University, Middletown, Conn.; Skidmore College, Saratoga Springs, N. Y.; St. Vincent College, Shreveport, La., and Grinnell College, Grinnell, Ia.

RUDOLPH GANZ

On March 5 Mr. Ganz played a recital at the Studebaker Theatre in Chicago, his first solo appearance in his home city in five years. The pianist was heard in recital in Nashville, Tenn., on April 27.

Appearing on national radio networks, Mr. Ganz conducted his popular orchestral suite, Animal Pictures, with the New York Philharmonic-Symphony Orchestra at the last of Ernest Schelling's young people's concerts. On March 30 he made his fifth appearance on the Kraft Music Hall program from Hollywood.

Mathilde Ernestine Continues Beaux Arts Salon in Chicago

CHICAGO.—For three consecutive seasons Mathilde Ernestine has presented her unique Beaux Arts Salon concerts in Medinah Club lounge in Chicago every Sunday afternoon from October 1 to June 1. These continental concerts had their origin in Paris at the Claridge Hotel in 1934. Since her return to her home city, Miss Ernestine has brought forth some of Chicago's foremost talent. Jean Fardulli, Eleanor McKinlay, Lillian Padorr and John Patrick, all of the Chicago Opera, have appeared at this informal series during the past several months. Marcy Wescott, soprano, leading singer on Broadway for the past two years, had her debut at the Beaux Arts Salon. Many others have won recognition from these concerts.

Photo by Maurice Seymour

MATHILDE ERNESTINE

Believing that "the young debut artist of today often proves to be the 'new star' of tomorrow," Miss Ernestine feels that all artists should be given the same opportunity. This season she presented a "new star" series, bringing out the younger generation in Chicago's music field. Among the leading artists giving these concerts were Bettina Bjorksten, German soprano; Irving Ilmer, violinist; Dorothy Cunningham, 16-year-old soprano; Paul Kahn, violinist who is the youngest member of the Chicago Symphony Orchestra; Robert Rich, baritone; Paul Sifler, composer-pianist; Joy Fair-

EUGENIA BUXTON WITH THE SYRACUSE SYMPHONY ORCHESTRA

Andre Polah, conducting

April 18

Miss Buxton who captivated a Morning Musicale audience last year, and has continued her success throughout European and American tours this past year, displayed to everyone's enjoyment her well-remembered interpretive skill. Lauded wherever she plays Beethoven's works, her skill in "Concerto in C Major" won an ovation.
—*Syracuse Journal*

DOLORES HAYWARD, *Representative* 113 West 57th Street, New York COPLEY MANAGEMENT

man, soprano, and Janet Risler, pianist. The Beaux Arts Salon concerts close May 21 and will reopen next season early in October.

For those wishing more formal concerts Miss Ernestine also is booking her American Arts Series at Curtiss Hall, Fine Arts Building. These take place on Wednesday and Saturday evenings. R.D.

Meltzer Leads Peoria Orchestra

Edward Meltzer was guest conductor at the final concert this season on April 25 of the Peoria Symphony Orchestra. He has conducted concerts and operas this season in Chicago, Boston, Providence and throughout the East and Middle West. This month he will be one of the adjudicators in Arkansas, South Dakota and Wisconsin state music contests and then he will tour to the West Coast.

Von Zweygberg Ensemble Class Heard at Indiana University

The Ensemble Class of Professor Lennart Von Zweygberg at the school of music of Indiana University, presented Bach's second Brandenburg Concerto and Hugo Kaun's Notturno at the twenty-third program at the school. Rose Fell, Martha Laws and Olga Porter were heard in Mozart's trio (op. 14, No. 2). Eighteen students participated in the ensemble under his direction.

Oscar Anderson Re-engaged as Tri-City Symphony Leader

DAVENPORT, IOWA.—Tri-City Symphony patrons greeted with applause the announcement that Oscar Anderson will

OSCAR ANDERSON

return again next season as conductor of the orchestra, which under his direction has made appreciable strides. Credit for the financial and artistic success of the season just closed belongs in a large measure to Conductor Anderson, who has raised the standard of the performances, presented interesting programs and built up the orchestra to a sturdiness and smoothness of performance not before reached.

More than 2,000 hearers applauded Mr. Anderson and the Tri-City Orchestra in its final program. Stirring performances that were excellent for tonal balance, precision, firmness and dignity were offered, and the concert formed a fitting close for a rewarding series. Mr. Anderson conducted without score Bach's D minor toccata and fugue and works by Mozart, Borodin and Liszt. Vita Vronsky and Victor Babin scored success with their whirlwind two-piano playing.

C. J.

RAISA-RIMINI

SCHOOL OF OPERA

MADE ITS INITIAL BOW AT THE CIVIC THEATRE

In Chicago, April 30, 1939

in celebration of the first anniversary of the opening of the School

Presenting

Pergolesi's "La Serva Padrona"

The Second Act of Rossini's "Barber of Seville"

(All women's cast)

and

The fourth act of Verdi's "Rigoletto"

PRESS UNANIMOUSLY ENTHUSIASTIC

Raisa-Rimini Opera Wins High Praise from Critic

Nothing more important in the way of debuts in the musical life of Chicago has happened this year than the unusual operatic performance given Sunday afternoon in the Civic Theater, in which the major staff members and artist pupils of the Raisa-Rimini School of Opera were brilliantly engaged. . . .

In addition to the guiding presence of the celebrated Riminis, we made the acquaintance of a newcomer to Chicago—a thorough musician and important staff member of the school—Conductor Ernesto Barbini from Venice. . . .

Fourteen young women participated in the rollicking account of the second act from Rossini's "Barber," done for the first time in America by an entirely feminine cast!—*Janet Gunn in Chicago Herald-Examiner, May 1, 1939.*

The Raisa-Rimini School of Opera put on a diverting performance of Pergolesi's 200 year old comic opera, "La Serva Padrona" at the Civic theater yesterday. The laughing little opera profited by the services in the rôle of Uberto of Giacomo Rimini himself. . . .—*Chicago Tribune, May 1, 1939.*

The performance of Pergolesi's "La Serva Padrona" by the Raisa-Rimini School of Opera at the Civic Theater Sunday afternoon was the first this comedy, two centuries old, had had in Chicago. . . .

Raise Hope for Future

The work and the manner of its performance—an excellent one in intimate surroundings—gave us much to hope for in the future from Mme. Raisa's and Mr. Rimini's efforts with talented young Chicagoans under the extremely fine conducting of Ernesto Barbini. Mr. Rimini himself, in the baritone role, gave a supremely fine example of his skillful stage technic, for he had constantly to invent action where there was no action, and he has never in his Chicago career sung with such true beauty of tone. . . .

All-Women Cast for Opera

The signal aspect of this performance (The Barber) was the unerringly masculine character of the gestures and walk of the entire cast. The excellence of the impersonations showed the thoroughness of the young singers' training. To me, indeed, it pointed out the accuracy and the completeness which has always marked the public work of our beloved Raisa and of Mr. Rimini, though what we enjoy in them is of course so much more than this. . . . —*Eugene Stinson in Chicago Daily News, May 1, 1939.*

The Raisa-Rimini School of Opera celebrated its first anniversary at the Civic yesterday, presenting students in performances which had not only the fresh charm of youth but the sparkle of the finest Italian tradition. Mr. Rimini himself appeared in the first Chicago performance of Pergolesi's crystalline comedy, "La Serva Padrona," giving the brilliance of his famous buffo style to aid the success of Virginia Haskins, who sang Serpina so delightfully I long to hear her as Cherubino. . . .—*Chicago Journal of Commerce, May 1, 1939.*

Debut Successful

The Raisa-Rimini School of Opera made its initial bow in the Civic Theater in celebration of the first anniversary of the popular couple's activities in the pedagogic field here. . . . Rimini, whose Uberto was a source of rollicking merriment and whose unction in vocalism made one regret that his name does not figure among the personnel of our local operatic company. . . . *Herman Devries in Chicago American, May 1, 1939.*

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Special Accompanist: MIRIAM ALLEN

MUSICAL COURIER

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60th Year

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NEW YORK — MAY 15, 1939 — No. 2987

Refujobs are those which go to refugees instead of to unemployed American musicians.

—o—

America has its regular crisis too, and it's on now—the annual drive for funds to keep our symphony orchestras going.

—o—

With two World's Fairs now running in America, it is apropos to recall that the Musical Courier was awarded a Grand Prix at the Paris World Exposition of 1900.

—o—

In its efforts to alleviate taxation, Congress should remember that a particularly trying tax is that on the patience of music lovers who try to dial good music on the radio during hours when the apparatus spouts forth only jazz.

—o—

World's Fairs' Discords

While the New York World's Fair, 1939, has begun its earliest weeks with a musical schedule of some distinction, there are still outcries that the native note has not been strongly emphasized.

San Francisco now presents evidence to show that the Treasure Island exposition is even less fortunate than New York. In the *Argonaut*, Alfred Metzger quotes two letters (April 28) protesting against the type of music used.

One of these visitors relates that he did not feel quite happy at hearing Onward, Christian Soldiers, issuing from an amplifier in the majestic Court of Pacifica. He says:

". . . that work is certainly a fine anthem, but has it a place in our Fair—a romantic, colorful Pageant of the Pacific?. . .

"A well integrated program of types of music could be arranged for use in the loudspeakers by cooperation with the various music critics, with some of the many music societies. . . . The Paris Exposition of 1937 did a grand job of using modern symphonic music that was really a part of the new and living twentieth century architecture on the banks of the Seine. . . ."

Coast music lovers are also perturbed by the omission of their Fair authorities in failing thus far to secure the San Francisco Symphony Orchestra to give any concerts at the exposition.

Writes one Berkeley woman musician: "Our orchestra is one of the best in the United States, and with such an internationally known conductor as Monteux, surely our exposition authorities ought to realize the worth of concerts by them for the visitors, if not for our own Californians. . . ."

Mr. Metzger comments: "At one time it was understood that $50,000 had been set aside for the engagement of the San Francisco Symphony Orchestra, but evidently this money is being spent for Goldman's Band at the rate of $8,000 a week." He concludes that without the orchestra "music at the Fair is certainly unsatisfactory. This is particularly obvious when it is considered that the New York Fair has invited several American symphony orchestras, among them the San Francisco organization, to play at their exposition."

In Manhattan, hard-to-please musical devotees are complaining that while programs to date have been devoted to Norway, Poland, Brazil, Roumania and Switzerland ,there has been almost nothing of the native vintage. The impression long existent abroad, that America has no music worthy of serious consideration, might well be offset by performances.

The New York Fair authorities have thus far used the official exposition orchestra, the New York Philharmonic, almost solely to purvey strains of music from other nations.

Similarly the Metropolitan Opera, as New York's gift to the music drama, is giving a Ring cycle.

When will our richly endowed musical resources be properly used?

—o—

Yoo, Hoo, Ultras: Behush And Bush to!

Sooner or later the ultra-modernists translate sur-realism, Steinism, Joyceism and whatnotism into their own musical medium.

As Finnegans Wake represents the culmination (at the moment of going to press) of obscure expressions of literature and art, we may as well prepare ourselves for the opera to be inspired by the Joyce 250,000 word earth-shaking book.

Here is the grand finale of the most discussed work in today's literary world:

"Yes, tid. There's where. First. We pass through grass, behush and bush to. Wish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take bussofthee, mememoree! Till thousandsthee. Lps. The keys to. Given! Away a lone a loved a long the."

—o—

What's Wrong with the Movies?

With some of the best-equipped musical figures in America already there, and most of the talented composers in Central Europe desperately eager to get to Hollywood and even more so to find employment at almost any price, it is remarkable that there has not been an upsurge in the quality of United States cinema composition.

To be sure, many famous folk of Berlin, Vienna and New York are somewhere in Hollywood, or on the fringe of it, and some even get so far as a contract with a big studio. But what has thus far issued from the opulent mill is not encouraging.

For Hollywood has a way of taking the finest talents and reducing them to a dead level of standardization. The composer is reduced to anonymity, and his product, even as lengths of film, is pruned, cut, fitted into a brilliant but lifeless—or at least spiritless—mosaic. He becomes in the truest sense a hack.

George Antheil, in a recent issue of *Modern Music*, paints an enlightening picture:

"No one can deny that endless stretches of musical waste and cliché sound off from the majority of Hollywood films. But there is an important extenuating circumstance. Hollywood music is a high-pressure affair. The studios each produce from fifteen to eighteen pictures a year and some as many as eighty. The composer can be allowed only one or two weeks to complete a gigantic score and since, moreover, most U. S. films cost from $300,000 to $1,500,000 apiece, the gigantic investments must not be endangered by music too new or experimental whose audience-reaction has not been previously investigated.

"Now turn to the European side of the picture business. The largest studios over there seldom produce more than ten films a year and the average can be much more accurately placed at four. So the composer may take months to write his score if he feels he needs that much time. And since European pictures seldom cost over $150,000 each there is less at stake. European producers can afford to experiment with new musical solutions for old movie problems, in general to allow their composers infinitely more leeway. Who is to say that under such heavenly conditions Hollywood composers also would not produce better music?"

But that is not the whole explanation. The composer is a more sensitive organism than might be supposed from watching the antics of some of the more commercial examples. He can hardly be expected to retain his artistic vitality in an atmosphere where true creation is supplanted by a form of mass production. He will surely not be inspired by association with producers whose conception of "art" is a form of brilliant hokum, by living in a *milieu* engaged in turning out inanities, however chromium-plated.

Hollywood's reluctance to come to grips with any adult philosophy of life must have a depressing effect on serious artists, musical as well as others. When Mr. Antheil says, for instance, that the movie colony was tremendously impressed by the music of Jaubert for the French film Un Carnet du Bal, it is well to recall that almost all the foreign film music that has seemed new and prophetic of better things was associated with pictures created by directors of originality and possessing a fresh point of view.

The pity is that our California studios possess financial resources fabulous enough to create a new and influential art of music and sound, and until now have failed dismally in using the fine material that is waiting to their hand. They reduce writing as well as musical talents to a "safe," gray neutrality.

Perhaps there is an explanation here for the fact that the public has to be cajoled into seeing two pictures for one admission price, to taking part in prize contests and ubiquitous games of chance.

.....OTHER VIEWPOINTS.....

MASTER VIOLINS TODAY

If Stradivarius himself were to come back with all his tools and materials, he could make a good new violin and nothing more. He could not produce in a matter of weeks or months a violin comparable to one which has had 200 years of more or less use. Nor can any other man. . . .

No, we have not lost any art, we have merely turned away from it.

We can make master-instruments, as good or better than those which the majority of the Italians made 200 years ago. Generally we do not do it, and have turned instead so much to the art of faking through necessity, because we must find purchasers for our product in order to earn a livelihood.—*Violins.*

THE PRIMA DONNA CONDUCTOR

Oh, everyone knows that the "prima donna" conductor is a crying scandal, but I doubt if that type does a greater disservice to music than the colorless conductor who perpetrates the crime of making everything as dull as possible.

Famous conductors may sometimes misuse their personality in this way: *great* conductors do not, and I agree that when such men put the whole of their personality at the service of the music, one should go carefully with accusations of showmanship.—*Robert H. Hill in Chesterian.*

PURPOSE OF CHURCH MUSIC

Church music is "program music," and like good literature, must say something, and convey some definite idea, or lose its *raison d'etre*. Even Gregorian chant means little to those who hear it for the first time. Though it has a real character, it is not understood.—*Catholic Choirmaster.*

VARIATIONS

By Leonard Liebling

Not the hottest admirer in the world of any sort of mechanical musical instrument, nevertheless I was much impressed with the new Novachord (made by the Hammond Organ people) being demonstrated twice a day at the World's Fair, in a series of concerts led by Ferde Grofe. He uses four of the instruments and a Hammond Organ, and the ensemble often gives a good imitation of an orchestra. (Due to the Novachord capabilities of suggesting the tone of woodwinds, brass, strings, organ, piano, guitar, mandolin, harpsichord, and in a way, even percussion.)

Grofe has made clever arrangements for the novel medium, and in addition to conducting, also plays one of the Novachords. His little band has precision, taste and rhythmic drive in the mostly light music which they perform.

The concerts take place in the outdoor shell of the lovely patio connected with the remarkable Ford exhibit. Encircling the patio is a three-tiered tunneled ramp, and while the concerts are going on, several dozen Ford cars, in various brilliant colors, silently run around the concrete course. To ride in one of them at night and enjoy an elevated view of the magically lighted Fair grounds, is one of the unforgettable experiences of the great Fair.

◆ ◆ ◆

Engineer Holt exercises trained supervision over the Ford cars and machinery. His duties keep him so busy that one would never think of his being a keen listener to the concerts while he is working.

To a musical visitor, Holt said, "I'll bet that you don't know the birthday of Mozart."

"Why, do you?", parried the other guiltily.

"Sure. Wanna bet?"

"Er—ahem—I—"

"Aha, afraid? And you a music critic?"

"All right (weakly). I'll bet (weaklier). How much? (weakliest).

"Whatever I have in my pocket. . . . Let's see . . . an even four dollars."

"You're on" (sportily).

"You can look it up yourself, and we'll settle when you come to the Fair again."

The next day the critic was on hand with the goodly slice of his salary, hunted up Holt, and said "Here's your four dollars."

To the delight of the loser, the money was refused in spite of insistent repeated offers. "I won't take it, for I was betting on a sure thing. But I'll let you buy me a drink."

Several were had, and the critic expressed his astonishment at Holt's musical erudition. "How did you ever remember that date?", he asked.

"It was easy. You see, my own birthday is January twenty-seventh too, and I read somewhere about Mozart's being the same day."

◆ ◆ ◆

Referring to the recent item in Variations about the New Orleans Orchestra and its profitable season, Mortimer Smith, of Sandy Hook, Conn., writes to say that the phenomenon is duplicated by the Newtown (Conn.) Orchestral Society, which operates in a country town of three thousand population! The organization is conducted by Mario Di Cecco who also leads the Waterbury (Conn.) Civic Orchestra.

Seven years ago, Rev. Paul A. Cullens, amateur violinist, assembled a group of eight or nine of his musical friends for chamber-music practise. Soon the group grew to twenty-five, and formed a symphony orchestra by engaging thirty professionals to complete the ensemble. Hall hire and salaries were guaranteed by a group of $10 sponsors and $3 subscribers, while kind-hearted individuals supplied extra money for the securing of well known soloists. "I am glad to report," adds Mr. Smith, "that we pay our way as we go along and end each season without a deficit. . . . A final word must be said in behalf of the leading spirits of our organization, although it will be said over the strenuous objections of those two modest gentlemen. Our advice to anyone contemplating the organization of a comparable orchestra would be this: Don't do it unless you have a Cullens and a Di Cecco in your community. Without the devotion and sheer hard work of those two, the Newtown Orchestral Society could not exist."

◆ ◆ ◆

Perhaps the Newtowners are shaming their big-brother orchestra, the New York Philharmonic, for the latter just announces that its estimated $200,000 deficit for 1938-39 has been reduced to $69,200. At the annual meeting, May 8, the president, Marshall Field, made known too that the main purposes of the Philharmonic are "to raise a permanent endowment fund either in money or the building of a hall, and to make the orchestra available to greater numbers of music lovers at reduced prices. . . . It is the hope of the association to bring those plans to fruition before its coming hundredth anniversary in 1942."

◆ ◆ ◆

Just a question: What name did Lohengrin give at the altar when he married Elsa?

◆ ◆ ◆

Dean Henry Hobart of Phillips University (Enid, Okla.) sends an Oklahoma City concert program in which a famous aria from Carmen is given as "La Mour tu Jour La Mour."

The Dean also contributes a gem for our Wrong Captions Department, from the Enid Morning News of which he is music editor and critic:

The Trend In Music
By Henry Hobart

Bright red cherries center the inset sleeve disks of this frock, designed for lazy days in the south. Slubbed white linen makes it. black linen pipes the circles and red patent leather belts it. It goes places with a big red straw hat. (Costume assembled by R. H. Macy and company).

Impresario Charles L. Wagner received this cable from Jussi Bjoerling:

Stockholm, Sweden
April 20, 1939
A New World Tenor Born Today.
Jussi.

Impresario answered with the following:

New York, N. Y.
April 22, 1939
Congratulations. Contract Follows For New Tenor. How's His Third Act Finale?
Wagner

◆ ◆ ◆

From the New York Times of May 8, in its report of the performance of Beethoven's Ninth at the World's Fair: "Singers of the Oratorio Society and the Schola Cantorum, numbering more than 400,000, sang Schiller's text," etc.

◆ ◆ ◆

Mana-Zucca's several hundred published compositions are augmented by a batch that just reaches this desk. Ten new piano pieces (the first of a lengthy set, My Musical Calendar) and a song, Two Little Wooden Shoes, all from the press of Paull-Pioneer Music Corporation, New York. As always, Mana's muse conceives melodiously and with skillful craftsmanship. I am still pulling hard for her delightful one-act Chinese opera, now in manuscript, and again suggest it to the Metropolitan as a partner in a double bill. The ancient Cav. and Pag. combination is wearing somewhat thin these days.

◆ ◆ ◆

J. P. F. calls attention to the recent Carl Fisher catalogue in which that publisher, announcing Frederick Jacob's quintet for woodwinds, says that he studied in America under Paul Bloch. "Did he study Ernestly," asks the same correspondent, "for of course Paul is only the well-known newspaperman, while Ernest is the famous composer and teacher."

◆ ◆ ◆

Bruno David Ussher, trenchant music critic of the Los Angeles Daily News is not overly impressed with Menotti's new radio opera, The Old Maid and the Thief. Though he calls him "a lesser Rossini," Ussher says that the novelty "has not the musical urgency of Amelia Goes to the Ball" (also by Menotti) and offers a rather threadbare score in spite of "the fluent, bright manner of melodic writing." Eastern critics were practically of the same opinion even after the recent second radio broadcast of the one-hour opera buffa.

◆ ◆ ◆

"The Reich Music Chamber has decided that the treble A shall henceforth be the product of 435 oscillations per second. Musical instruments whose A exceeds 440 oscillations may no longer be played in public." And be burned, or placed in concentration camps?

◆ ◆ ◆

From D. L.—"NBC believes, according to one of its bulletins, that 'an all-electrical orchestra is just around the corner.' I suppose, then, that in due time, steps will have to be taken to prevent an orchestra from becoming short-circuited, what with the blow-outs in some of those advanced modern compositions."

◆ ◆ ◆

"No wonder the piano trade survives the depression," chortles M. B. H., "when New York boasts a millionaire recluse, Langler Collier, who owns ten pianos and says, 'I have them because I enjoy playing on different ones.'"

◆ ◆ ◆

I wish I could tell you (but he begged me not to) who always alludes to fiddling Yehudi's sister, as Harpsichord Menuhin.

The Music Hall at the N. Y. World's Fair is egg-shaped. Is that why the officials were so hard-boiled about giving gate-passes to the music critics at the opening concert?

* * *

The Melchiors threw a party for the visiting Danish royal pair, and had hand-picked guests to meet them, including a sprinkling of musicians and such like. I wasn't invited, but I don't care. I never did like Danish pastry, anyway.

* * *

A recent family reunion included nine-year-old Douglas Bull, and when the saying of grace at the table was suggested, he promptly spoke up with "I can say grace—Grace Moore."

* * *

While attending a performance of The Three Waltzes at the Filmarte Theatre in New York, Hanna Brocks overheard the lady seated in back of her give the enlightening information to her companion that the play was to be about the spring time—the name of Yvonne Printemps had just flashed on the screen!

* * *

Antonia Sawyer, whom older Musical Courierites will remember as a leading New York concert manager, has just finished a book, soon to be published. Reminiscences. Truthful ones too, she tells me. Some of us had better watch out.

* * *

Florence Foster Jenkins was the recipient from Arthur Shattuck at Easter, not of a traditional "bunny," but of a good-sized woolly lamb, which promptly sings Brahms' Lullaby when placed on its feet. The tempo of the interpretation is, however, *allegro*, suggesting that the lambkin is in a hurry to go to sleep.

* * *

Internationally known as a baritone and specialist in Indian songs, Ish-Ti-Opi disclosed another side of his versatility at the spring dinner of the Theatre Forum Alliance. Flanked on one side by the Founder and President of the Alliance, Laura King, and on the other by the executive secretary, Josephine Vila, the handsome young singer injected humor into his appropriate comment in his role as toastmaster. Such notables of the stage as Bramwell Fletcher and Ezra Stone spoke among other things on building up the theatre audience, something which applies also to the concert audience. In between courses of the Chinese dinner, Jovita Fuentes, Mina Horne and Harrison Christian gave genuine pleasure with their singing of operatic arias and songs. Spied among the guests were Paul Althouse, Carmela Ponselle, Mrs. John Pierrepont Constable, Hanna Brocks, Helen Chase, Charlotte Lund and J. H. Duval.

* * *

Norman Cheshire Cordon, Jr. (I hope you noticed that Cheshire, it's the first time the Metropolitan's basso revealed he has a middle name), is to walk down the aisle on May 17 in St. Peter's P. E. Church, New York, with Susan Deane Van Landingham, daughter of Ralph Van Landingham. The engagement was announced several weeks ago, but Norman waited until the Metropolitan's World's Fair series was out of the way before taking the actual step.

* * *

There should be some *corps d'esprit* among the professional chain-gang that writes about music. Well, there isn't with Grena Bennett, who reports tonally for the New York Journal and American. Recently an admirer from New Orleans sent her a big bunch of those delectable pralines (tablets of sugar and pecans) but nary one mouthful did she give up to any of her colleagues. Either I get a bite immediately, Grena, or I'll report your sly grafting to the heads of your paper.

* * *

When baseball calls, even baritones obey. They tell me that on the day of the opening game in New York, Glenn Darwin, NBC vocalist, started humming that old ditty Take Me Out to the Ball Game, when a gentleman came up to him and suggested they both go. Darwin forgot engagements, grabbed his hat and said, "Let's go!" The gentleman, it developed, had written the song, his name being Jack Norworth.

Cartoon by Edgar Allen, Jr.

"Ladies and gentlemen, Lawrence Tibbett will be delayed for a few minutes, and the boss suggested I take his place . . ."

CALENDAR OF APPROACHING EVENTS

April 30: October 31—New York World's Fair, New York.
May: Oskaloosa May Festival, Oskaloosa, Iowa
May 16-20: North Shore Music Festival, Northwestern University, Evanston, Ill.
May 16-22: National Federation of Music Clubs' Biennial Convention, Baltimore, Md.
May 19-20: Bethlehem Bach Festival, Bethlehem, Pa.
June 6-20: Essex County Symphony Orchestra, Stadium Series, Newark, N. J.
June 9-10: Bach Festival, Baldwin-Wallace College, Berea, O.
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
July 4-7: Canadian Federation of Music Teachers Associations' Convention, Saskatoon, Sask.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

London: London Music Festival, April 23 to May 28
Florence: Florentine May, end of April to early June
Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, May to July
Bremen: Bach Festival, June 10 to 12
Dresden: Opera, Symphony Festival, May 27-September 2
Zurich: Municipal Theatre, June gala performances, June 3-25
Frankfurt a.M.: Festival of Permanent Council for Co-operation between Composers, June 15-25
Geneva: First International Music Competition Festival, July 3-8
Bad Ems: German Haydn Festival, July 6-9
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Baden bei Vienna: Beethoven Festival, July 16-23
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Champery: Grand Historic Festival, July 26
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

Verdi Club Holds Rose Breakfast

The Westchester Country Club, Rye, N. Y., was the scene for the annual Verdi Club Rose Breakfast, Mrs. Sam Jaffe, chairman. President Florence Foster Jenkins had twenty-two guests at her table; Mrs. Knowlton had forty, Henrietta Wakefield twenty and Mrs. Patterson ten. The musical program was brilliant, Jan Munkaczy playing violin solos (Kenedy Freeman at the piano), and Rocco Geronolino, youthful tenor, and Lillian Taiz, soprano, winning admiration (Hulda Lefrid, accompanist). Exhibition dances by Vera Ruth Starke and Mr. Lombardi added interest. The engagement of Eloise Reilly (who won the prize for the most beautiful costume) to Paul Keil, both Verdi members, was announced. R. W. F.

Queens Chamber Music Orchestral Society Plays Native Scores

Felix Robert Mendelssohn conducted the third concert of the Queens Chamber Music Orchestral Society of thirty-two string players in Carnegie Chamber Music Hall, New York, on April 27. The program began with Handel, continued with Mozart's Kleine Nachtmusik, Charles Haubiel's Miniatures and Paul Creston's Partita, and ended with Tschaikowsky's Serenade. Thorough preparation was evident in each item, and Conductor Mendelssohn received applause. The Haubiel work was warmly applauded, Gayety and Snowflakes being favored. Mr. Creston acknowledged plaudits, sharing honors with the soloists, Milton Wittgenstein, flute, and Milton Berman, violin. F. W. R.

Baloković Appears with Youngstown Orchestra

YOUNGSTOWN, O.—Making his first appearance here, as soloist in Dvorak's concerto, Zlatko Baloković, Yugoslav violinist, proved to a large audience that he is one of the eminent violinists of the day. Brilliance, virtuosity and deep musical feeling were revealed by the artist. The Youngstown Symphony Orchestra, concluding its season, gave notable support under the direction of Michael Ficocelli.

Baloković, with his accompanist Hellmut Baerwald at the piano, played Smetana's From My Country, Manoklovic's Widow's Lament, Rimsky-Korsakoff's Flight of the Bumblebee, Novacek's Perpetuum Mobile, an excerpt from Lhotka's Croatian Rhapsody and Debussy's Lass with the Flaxen Hair. Numerous encores, including Schubert's Ave Maria, Schumann's At the Fountain and Szymanowski's Fountain of Arethusa, had to be added. J. M.

Marcella Geon Presents Ensemble in Brooklyn

Marcella Geon presented her Geon Choral Ensemble of sixteen mixed voices at the Hotel St. George, Brooklyn, New York, Young Artist Series. Ballads and popular choral items were programmed.

PARKING HER CAR IN WARSAW
was no difficulty for Stell Andersen, American pianist, who has returned from an extensive European tour during which she appeared with the Warsaw Philharmonic Orchestra and in England, Holland, France, Hungary and Czechoslovakia.

St. Louis Opera's Initial Season Ends with Success at Box-Office

Three Performances Sung by Casts of Noted Artists—Walküre, Otello and Faust Are Heard by Large Crowds

ST. LOUIS, MO.—The newly formed St. Louis Grand Opera Association's inaugural season, just completed, gave new impetus to the long cherished idea of an eventual permanent Grand Opera Company with regular fall and spring seasons. This first season was an artistic success, and financially the deficit was so small as to cause little or no concern. The casts were for the most part of uniform excellence, the scenic investiture brilliant and interestingly modern, and the orchestra adequate for all but the Wagnerian score. Laszlo Halasz, as general musical director, prepared, rehearsed and conducted the three productions, and Dr. Ernst Lert designed the colorful sets and also officiated as stage director.

The season opened with Wagner's Die Walküre—incidentally, the best Walküre seen here in two decades. Lauritz Melchior was the Siegmund and this preeminent Wagnerian exponent, being in top form, gave a matchless performance. Marjorie Lawrence's Brünnhilde was an excellent portrayal, histrionically convincing and vocally brilliant. Fred Destal enacted Wotan's role with dignity and impressive vocal sonority. Irene Jessner's Sieglinde; the Hunding of Dezso Ernster, and Fricka as interpreted by Hertha Glatz, comprised a cast thoroughly familiar with the Wagnerian idiom and the best tradition. The eight Valkyries, all local singers, came through valiantly despite obvious nervousness.

Otello Sung

Verdi's Otello was the second production, with Giovanni Martinelli singing the title role. The eminent tenor distinguished himself with the best lyrical singing he has done in his rather frequent appearances here. Irene Jessner's Desdemona could scarcely have been improved upon. A soprano voice of singular beauty and a person of great charm, revealed a newcomer here who has won many enthusiastic admirers. The balance of the cast included Nicolas Massue, Fred Destal, Lorenzo Alvary, Hertha Glatz, Millard Allen, Charles Galloway and Gerald Whittington. Charles Galloway, St. Louis baritone, making his debut in grand opera, gave an outstanding and altogether professional performance of the role of Montano. The local chorus of eighty members was also an important feature. Economy of means was the keynote in Dr. Lert's unusual, simple but colorful stage sets which marked a new departure for grand opera, at least in this section.

The season closed with Gounod's Faust, which, due to certain exigencies, hardly matched the standard set by its predecessors. The chorus did not live up to expected requirements. Lucy Monroe was the Marguerite. The Faust of Charles Kullmann and the Mephistopheles of Ezio Pinza were noteworthy. Robert Weede was a splendid Valentine and others acquitting themselves well were Florence Kirk, Nord Vernellj and Hertha Glatz.

Mr. Halasz, with the Opera Committee, is formulating plans for the fall season of four performances, which will be announced shortly. The attendance as well as the enthusiasm at the three performances was such as to predict the realization of the long sought goal of permanent St. Louis Grand Opera.

Concert by Bidu Sayao

The Principia closed its annual concert course with a song recital by Bidu Sayao, in her local debut. Despite a date conflicting with the last opera performance, Howard Hall was well filled with a responsive audience delighted with the brilliant singing and charming personality displayed by Miss Sayao. She was generous with encores.

The Alton Symphony Orchestra, under the direction of Elise Aehle, gave its final concert in the Alton Y.M.C.A. auditorium before a capacity audience. This growing young amateur orchestra of forty-five players has made remarkable strides since its inception two years ago. The ambitious program at this concert included Beethoven's fifth symphony; Saint-Saëns' Danse Macabre; Borodin's Prince Igor dances and Strauss' Perpetual Motion. The tone quality, ensemble playing and general musical effects were capably handled and the general decor reflected great credit on the orchestra's capable leader. O. C.

Layman's Music Normal Course for Juilliard Summer School

The Layman's Music Normal Course, originated by Olga Samaroff Stokowski, will be conducted by Harriett Johnson at the Juilliard Summer School from July 5 to August 11. The course is designed to educate the adult layman as an active listener and includes lectures and demonstrations designed to train teachers to give instruction in active listening. Miss Johnson, graduate of the University of Minnesota, conducted research in the psychology of music and then came to the Juilliard School under a fellowship in composition with Rubin Goldmark. She is a special lecturer in various centers and head of the music department at the Foxcroft School in Virginia.

A Wolf Restoration

LEIPSIC.—The first performance at the Gewandhaus of Wolf's Penthesilea in its original form took place recently under Hermann Abendroth. P. R.

NEW YORK CONCERT CALENDAR

(M) Morning; (A) Afternoon; (E) Evening.

Tuesday, May 16
Carl Roeder Pupils' Concert, Town Hall (E)

Wednesday, May 17
League of Music Lovers, Town Hall (E)

Thursday, May 18
Abram Haitowitsch, violinist, Town Hall (E)

Friday, May 19
Light Opera Guild of New York, Town Hall (E)

Saturday, May 20
Mario Miccu School of Music Concert, Town Hall (E)

Sunday, May 21
Edith Clarke, soprano, Town Hall (A)

Monday, May 22
Sylvia Sapira, harpsichordist, Town Hall (E)

Tuesday, May 23
Aeonian Orchestra and Chorus, Town Hall (E)
American Symphony Orchestra, Carnegie Hall (E)

Wednesday, May 24
League of Music Lovers, Town Hall (E)

Thursday, May 25
Marian Anderson, contralto, Carnegie Hall (E)
Sylvia Sapira, harpsichordist, Town Hall (E)

Friday, May 26
Doctors' Orchestral Society, Town Hall (E)

Saturday, May 27
Jewish Workers' Alliance Chorus, Town Hall (E)

Sunday, May 28
Eusebia Cosme, diseuse, Town Hall (E)

Wednesday, May 31
Hunter College Choir and Orchestra, Town Hall (E)

Photo by Renato Toppo.

EMMA OTERO,

soprano, on April 30 sang at the noon service in the Temple of Religion opening the New York World's Fair. She was heard in the Inflammatus from Rossini's Stabat Mater with the Schola Cantorum under Hugh Ross and also sang the Bach-Gounod Ave Maria with her teacher Frank La Forge at the organ and Spinoza Paeff playing the violin obbligato.

Olga Cristo-Loveanu in Folksong Recital

Olga Cristo-Loveanu, Roumanian soprano, delighted a large audience with her brilliant singing in a program of Roumanian folk songs at the Continental Club, New York. Ogden Dingwall was her capable accompanist. Dimitre Gusti, High Commissioner General of Roumania to the New York World's Fair, was the guest of honor. W. C.

Eddy in White Plains

Symphonic and Choral Events Prominent in Spring Lists

WHITE PLAINS, N. Y.—Nelson Eddy was presented at the Westchester County Center on April 14 by Mrs. Julian Olney.

The Westchester Chamber Music Society held its first public rehearsal-concert at the County Center Little Theatre, April 16. Soloists were Sophie Bostleman, pianist, and Mrs. Marion Moorehouse Henry, cellist, with Domenick Tranzillo, accompanist.

The New Rochelle Symphony Society's spring concert, Siegmund Grosskopf conducting, on April 21, had the assistance of the Young Singers' Club, Florence B. Rowe, conductor. Soloists were Irena M. Wisecup, pianist, and Eleanor Ney, mezzo-soprano. Dorothy Averell was soloist at the recent White Plains Symphony concert, Louis Green conducting. Maurice Zuckert, president of the Westchester Chamber Music Society, was violin soloist at the spring meeting of the Westchester Federation of Women at the Contemporary Club, April 28. The Metropolitan District Parent-Teacher Associations presented Werner Gebauer, violinist, in a concert at the County Center, April 28.

Mendelssohn's Elijah was given in dramatic form by the White Plains Choral Society, Caroline Beeson Fry conducting, on May 5. William Mercer, baritone, sang the title role.

The Post Road Junior High School glee clubs, under the direction of Mary S. Goodwin, gave an effective performance of The Gypsy Rover on May 5 and 6.

E. H.

Cella Appointed to Juilliard Summer Faculty

Theodore Cella, first harpist of the New York Philharmonic-Symphony Society, has been appointed to the Juilliard summer faculty as instructor in harp. Many of his works have been played by major orchestras.

IN AMERICA Autumn 1939

Else Rykens

Mezzo-Soprano

ACCLAIMED IN EUROPE:

Holland: One of the most gifted singers of our country.—*De Telegraaf*

France: A superb voice . . . Her triumph was complete.—*Echo de Paris*

England: A voice of rich, natural beauty and a charming personality.—*Daily Telegraph*
. . . a singer of great charm and warmth of expression.—*The Observer*

First New York Recital, Town Hall, Saturday Afternoon, November 4th

Under the Management of Columbia Concerts Corporation

Denver Symphonists Aided by Composer

John Powell Assists—Igor Gorin Heard at Last Event

DENVER, COLO.—The Denver Civic Symphony orchestra, Horace E. Tureman conducting, closed its seventeenth season with a concert the first half of which was devoted to Beethoven's fourth symphony. The second half of the program was turned over to John Powell, in the dual capacity of pianist and composer. He gave a brilliant performance of Liszt's Hungarian fantasy, responding to several encores, while the concert was brought to a close with his overture, In Old Virginia.

Igor Gorin and his fine baritone were the particular attraction of the third and last seasonal concert of the Denver Symphony Orchestra, Mr. Tureman conducting in his usual painstaking way. Besides the fantasia for strings on a theme by Tallis by Vaughan Williams and a suite from the Water Music by Handel, the purely orchestral part of the program brought two compositions by Mr. Tureman, an English Suite, and Camp Music from Asia Minor. Mr. Gorin was greatly appreciated by the enthusiastic audience for his singing of the Pagliacci Prologue and four Russian songs. He has already been reengaged for an appearance with the orchestra next season.

The Denver Post will sponsor The Student Prince, fifth in the series of outdoor summer operas, at Cheesman Park, July 18 to 21. Immediately afterward Frank St. Leger will come to Denver and arrange auditions for local singers wishing to appear in the Central City festival production of Gilbert and Sullivan's Yeomen of the Guard. G. S.

Buffalo Players in Program with Serkin

Rubinstein Chorus Marks Its Thirtieth Year in Concert

BUFFALO, N. Y.—The final concert of the Buffalo Orchestra, under Franco Autori, with Rudolf Serkin as guest pianist, attracted to the Consistory Auditorium the largest audience of its season. The all-Beethoven program was a delight, and Mr. Serkin gave a masterly performance of the "Emperor" Concerto.

The thirtieth anniversary of the Rubinstein Chorus was marked by a joint concert with the East Aurora Choral Club, both under the direction of R. Leon Trick, in the Statler ballroom. The eighteenth annual concert of the musical clubs of the University of Buffalo (Wallace Van Lier, director) was given before a capacity audience in the same place.

The Buffalo Museum of Sciene sponsored a joint concert by the Schola Cantorum of mixed voices under the direction of Jessamine Long and the Symphony Training Orchestra, conducted by Jan Wolanek and Carroll Geiger, with Franco Autori, honorary director, in Bennett High School Auditorium.

The Choral Club (women's voices) with William Gomph, conductor, and Tracy Prentice, of Binghamton, tenor soloist, gave a pleasing concert in Twentieth Century Club, Donalda Armstrong, accompanist, assisted by Evelyn Cary.

Kurt Paur, pianist, has given two programs for the Candlelight Musicale (at which Geraldine Kress, violinist, was also soloist) and for the Annual Meeting and Reception of the Guild of Allied Arts, playing Beethoven, Chopin, and Liszt compositions, also a Mazurka, by his father, Emil Paur.

Helen Garrett Mennig, pianist, was engaged to play at a concert of the Westfield, N. J., Symphony Orchestra (Rene Pollain, conductor), in the César Franck Symphonic Variations. Squire Haskin, organist and choir director of First Presbyterian Church, with soloists and chorus, presented Haydn's Creation at a recent vesper service, in the church.

Jeno Swislowski, pianist, was presented in a successful all-Chopin recital in the Public Library recently. Recitals have been given of late by piano pupils of Muriel Halliday, Henry M. Hoffman, R. Leon Trick, Mary M. Howard, and vocalists taught by Marion Priore and Alice Rozan. L. H. M.

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Flagstad Draws Largest Audience In the Duluth Orchestra's History

PAUL LEMAY,
conductor of the Duluth Symphony Orchestra, greeting Mme Flagstad and her daughter upon their arrival in Duluth for the all-Wagner program of the Duluth Symphony on April 20.

DULUTH, MINN.—Kirsten Flagstad, singing her first concert in Duluth recently as soloist with the Duluth Symphony Orchestra, drew the largest audience that has attended a concert by the orchestra in its six-year history. The Armory, seating 3,000 normally and with 800 additional chairs, was filled to capacity and hundreds were turned away. The soprano and Director Paul Lemay and the orchestra were given an ovation.

Mme. Flagstad sang magnificently and the orchestra of 93 pieces played splendid accompaniments. The noted singer gave excerpts from The Flying Dutchman, Tannhäuser, Lohengrin, Die Walküre and Tristan and Isolde. As orchestral numbers, Mr. Lemay selected the overtures to The Flying Dutchman and Tannhäuser, Wotan's Farewell and Fire Music and The Ride of the Valkyries.

Another outstanding concert was that of the St. Olaf Choir. The concert drew a capacity audience to the Orpheum Theatre. Gertrude Boe Overby, soloist, joined with Dr. F. Melius Christiansen, conductor, and the choir in receiving a magnificent reception. J. W.

Brooklyn Apollo Club in Concert

The Brooklyn (N. Y.) Academy of Music auditorium was filled for the Apollo Club of 100 men, Alfred Boyce, conductor, in its spring concert. The

Photo by Apeda.
ALFRED BOYCE

dozen items sung by the club were notable for the delicacy of expression attained in works by Mendelssohn and Buck, the climaxes of Morning Hymn by Henschel, Sonnet by Gaul, and the Coronation scene from Boris Godounoff. The humor of Italian Salad, with well-sung tenor solo by Percy Brown, and the telling rhythm of Tarantella, by Thompson, sung *con amore* by the men, were outstanding. Accompaniments were in the capable hands of Theodore Schaefer and Charles Banks. Vociferous applause caused a repetition of Full Fathom Five, by Walker, in which Conductor Boyce succeeded in producing realistic choral bell effects and overtones at the close. Repeated recalls brought bows from Mr. Boyce and the soloist. Hilda Burke's purity of soprano voice won her audience in a Puccini aria and six songs. Particularly enjoyed were The Last Hour by Kramer, La Danza by Rossini and Frühlingsreigen by Fleischmann. To these Howard Kubik played discreet piano accompaniments. F. W. R.

Novaes for Greenville

Greenville, S. C., has been added to the cities of that state which Guiomar Novaes will visit during her tour next season.

THEO KARLE
American Tenor

Herman Devries, of the Chicago American, a few years ago called Karle "the greatest concert tenor of today." Last season Mr. Devries stated, "Karle comes back to us from England better than ever." The Washington Post said of Karle, "His splendid singing received an ovation."

Sole Direction: KINGSBERY FOSTER, 44 W. 44th St., New York

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PIANIST
". . . keen thinking and a musicianly attitude."
—Daily Telegraph
". . . Wonderfully sonorous . . . rare delicacy."
—Evening News
IBBS & TILLETT
124, Wigmore St., London, W. 1.

Rochester Presents Its Ninth American Festival

(Continued from page 5)

ences of other composers are to be found, his score reflects an individual talent. The choreography by Miss Biracree portrays the westward movement of settlers who start off across the plains, encamp, pray for protection, settle, plant seeds which suffer a blight, and strive onward, impelled by the Spirit of Courage. Some effective dancing was done by Harold Kolb, Earl Kage, and Marie Stevens. The performance was enthusiastically received.

Kent Kennan's Night Piece, played previously at the festival, was interpreted by an ensemble of five dancers in typical ballet fashion—on toes and in slow graceful movements. Two Preludes by George Gershwin were danced by Evelyn Sabin and were played in their original form with Irene Gedney at the piano. The music is typically Gershwin.

Walter Piston's The Incredible Flutist was the outstanding ballet on this program. The story is concerned with a magical flutist who arrives in a parade of a side-show and proceeds to charm shop-keeper, daughters and customers. Intrigues begin with the arrival of a widow and her sons. The music is not serious, but is rather fanciful and often satirical. The composer handles his materials with consummate skill and with unfailing good taste. Mr. Piston was present to share the prolonged applause with Dr. Hanson and the company.

Reading Closes Concert Series and Plans for 1939-40

READING, PA.—The Reading Chamber Music Trio (Hans Nix, violin, Chester Wittell, piano, and Walter Schmidt, 'cello) brought its season to a close with a Brahms program in Albright College chapel. The George Haage concert series was closed with the appearance of the Cleveland Orchestra under Artur Rodzinski. This orchestra, a perpetual favorite in Reading, has never played better. The Haage series for next season will include the Ballet Russe, Vronsky and Babin, Robert Virovai, Helen Jepson, and the Philadelphia Orchestra.

H. D. S.

Carrasco Sings in Amsterdam

AMSTERDAM.—Gustavo Carrasco, tenor, gave a recital in the Concertgebouw (Kleine Zaal) accompanied by Julius Hijman. The program included songs of Bassani, Donaudy, Giordano, Cilea, Debussy, Fauré, Manning, Curran, Fuentes, Schindler, and others. The hearers, appreciative of the artist's voice and interpretations, gave him warm applause and called for encores. G. L.

Ernst Levy's Works in New York Musicale

Ernst Levy, Swiss composer, conductor and pianist, now in this country, was presented in a musicale of his works at Carnegie Chamber Music Hall on May 2. Associated with the composer in the program were Mara Sebriansky, violinist; Ruth Freeman, flutist, and William Gephart, baritone.

A native of Basel, Mr. Levy studied at the University and Conservatory there with Hans Huber, taught at the latter school, and subsequently conducted the Philharmonic Chorus in Paris. His musical style is modern in its harmonic makeup, and free in form. The opening sonata for violin and piano, and the closing work in the same form for flute and piano, are in a single movement, though various sections offer contrasted moods and coloring. Both date from 1932. The Misses Sebriansky and Freeman were capable performers, with the composer at the piano.

Eight songs, to lyrics by Carl Seelig, Dominick Muller, Ronsard, Hermann Hesse and Rudolf Baumbach, were genially done by Mr. Gephart in expressive voice. The lullaby, Schlafe Du, made a particularly strong impression, and the Trinklied, dated 1936, roused enthusiasm by its buoyant strains. The audience was of capacity size and cordially responsive.

R. K.

Nice University Center Again Offers Summer Courses

NICE.—The summer music school inaugurated last year at Nice in connection with the University Center of the Mediterranean, opens its second season July 1 and continues until September 30. Eminent teachers and artists of France will head the various departments, including Ninon Vallin, opera and concert vocalist, who will direct that department; Marguerite Long, pianist and professor at the Paris Conservatoire, who will supervise the piano section, and Jules Boucherit, violinist, and head of the violin department at the Paris Conservatoire, who will assume the same position at the Nice school. Situated in beautiful new buildings facing the sea, in an ideal summer climate, the school offers not only musical instruction but an opportunity for holidays.

L. L. S.

Parry Jones Active Soloist in England

LONDON.—Parry Jones, English tenor, in addition to filling other varied engagements throughout England and the Continent, is heavily booked for the spring season. Mr. Jones will sing the tenor part in Beethoven's ninth symphony under Toscanini at the London Music Festival, and appeared in the first English performance of Hindemith's Mathis der Maler at Queen's Hall (BBC). His appearances include those in Elgar's Gerontius with the Birmingham Symphony Orchestra, the same composer's The Kingdom, at Derby, Elijah, at the Worthing Music Festival, and in the Festival of Music of the People at the Albert Hall, London. He will be heard in recital, singing new songs by Sir Hamilton Harty, the composer at the piano. Mr. Jones broadcast Horace Johnson's Flames recently.

Land Presents Dubois Oratorio

In memory of his father, Arthur Harold Land presented The Seven Last Words (Dubois), at St. Andrew's P. E. Church, Yonkers, N. Y. The senior Land was a warden of the church, in which his son began his church music singing, subsequently going to St. Thomas' Church, New York City, as soloist.

The performance of the Dubois work was eminently satisfactory, the chorus singing with spirit and wide variety of tonal ensemble; the closing phrases were especially effective, and during the words "And darkness covered the earth" the lights were gradually reduced, a novel effect. Beside conducting the work, Mr. Land sang the baritone solos with emphasis and breadth. Jean Merrill was the capable soprano soloist and Harold Haugh the tenor, with Mr. Terry at the organ.

F. W. R.

Riverdale School of Music in Annual Concert

The Glee Club and Chorus of the Riverdale Country School, Riverdale-on-Hudson, assisted by the companion groups of the Riverdale Country School for Girls, united on April 21 for their seventh annual Town Hall recital. The Special Chorus of the Lower School and the Middle School Glee Club also participated in the program, David B. Scoular and William N. Wenger were the conductors. Mary Jeliffe and James De Vries, duo-pianists, and Donald Morris, baritone, were the soloists. Numbers by Buxtehude, Protheroe, Franz, Grieg and folksongs of many nations comprised the program. The pianists were heard in Guy Maier's arrangement of six of Brahms' delightful Liebeslieder waltzes.

Richard McClanahan, director of the Riverdale School of Music, Mr. Wenger and Frances Peshak shared the accompaniments.

The concert, representing the regular school choral work rather than special preparation for a formal affair, merited praise for the general high musical standards attained, the singing being expressive and the intonation laudable. Headmaster Frank S. Hackett spoke of the South American tour planned next year by the Glee Club. This winter they made a Southern tour.

B. G.

Of Interest to Lovers of French Music

By IRVING SCHWERKÉ

The famous French *Garde Républicaine* is to play at the New York World's Fair, 1939—its first appearance in the United States since 1904.

Renowned throughout the world, the *Garde Républicaine* is, to tell the truth, much more than a mere military band. To be sure, the musicians wear a military uniform and march in military order, but what is generally not known is that, individually they are exceptional soloists and first-rank professors and that they use brass and wood wind instruments equally as exceptional in quality.

France, in fact, is a foremost producer of musical instruments since a number of centuries and has contributed greatly to the principal wind-instrument improvements realized during the 19th century, particularly in the brass domaine. And France is especially fortunate in having at her disposal a group of artisans who, throughout many generations, have transmitted from father to son the time-tried traditions of quality and finish which have won universal repute for French taste and workmanship.

Piston instruments in use at the present time date from 1830—hence a little more than a century old. Anteriorly composers utilized only trumpets, oboes, flutes, and horns—instruments limited in range and capable of emitting only certain notes. When pistons were adapted to them, trumpets became chromatic instruments, and the perfecting of this invention, the middle of the 19th century, marks the point of departure in France of the subsequent development of wind music.

About the same epoch, BOEHM created a new model of flute and made a clarinet with a new fingering, while a little later, TRIEBERT in turn perfected the oboe thereby making it possible for composers and artists to utilize this magnificent instrument with greater artistry then formerly.

In 1840, in France, SAX created the saxophone, which has since taken such a prominent place in the musical world, and in 1860, SARRUS realized the Sarrussaphone, a splendidly timbred instrument that is still used by the *Garde Républicaine*.

Since 1900 the French have considerably ameliorated the form of their instruments and their methods of manufacture, the remarkable tonal clarity of their trumpets being only one of the many results thereof. French military bands also employ piston bugles, instruments which, if not extensively used in France, are nevertheless the basis of the instrumental body of the fanfares heard in the smaller towns of the French countryside. French basses, euphoniums, and double basses, it can be added, are without rival for their ample tone and their wide range register.

As already remarked, French manufacturers of musical instruments adapted improved procedures about thirty years ago. Instead of making all the parts and pieces by hand, as was formerly the custom, they are now made by scientifically precise implements, the incomparble quality of French workmanship giving French instruments a perfection in which the finish of hand work and the precision of machine work are equally balanced.

The forthcoming American visit of the *Grade Républicaine* will provide an opportunity to judge of the exceptional quality of French instruments and to appreciate the unrivalled virtuosity of artists who, in France, enjoy great reputation.

The *Garde Républicaine* not only plays all the classical and other pieces that other military bands perform, but *in addition has a complete repertoire* of modern French composers, Debussy, Ravel, Schmitt, and Dukas, to mention only a few, and, as everybody knows, none but first-class artists can interpret, *without the aid of string instruments*, music originally scored for symphony orchestras.

Increased Number of Recitals Attests To "Revival" of Piano, Says Berumen

Popularity of Instrument Now Restored to Former Place, Avers Pianist-Teacher

Young pianists developed entirely in this country "are amazing in their technic," take it from one who has not only done much concertizing himself and whose teaching keeps him so occupied that he has been obliged to withdraw temporarily from solo appearances, but who attends virtually every piano recital.

"I have been astonished this season at the technical skill of so many of our debutants," declared Ernesto Berúmen in discussing the matter with a Musical Courier representative. "And there have been numerous piano recitalists this season—not merely a handful as during the past several years. Not only has the piano returned to its former estate but its players, particularly the young newcomers are disclosed as excellent artists.

"I say this with full knowledge that our standards in this country are so high and getting higher. No longer is it necessary for young artists to go abroad to study, they find the best instruction here and they are taking advantage of it.

Over-Emphasis on Mechanics

"If there is any flaw in their work it is because they are inclined to be too conscious of the mechanical aspects. However, this usually accompanies the exuberance of youth. In due time they will concern themselves with the other phases of their art."

Teachers from Europe

Mr. Berúmen gave due credit for the pianistic Renaissance to the influx of European teachers but declared that other very important factors were the piano tournaments throughout the country and the numerous appreciation courses. He also believes there has been a radical change in the American attitude toward music.

"We now believe, as they did in Europe before turmoil arrived there, that music is very necessary in general cultural education," he said. "More people are studying music today than ever before and there is more general interest in it. I have been surprised at the size of the audiences this year at matinee concerts and at their reactions. They fully understand what they are hearing.

Photo by Brunel.

ERNESTO BERÚMEN

"What is perhaps most important of all, the American audiences are coming to appreciate the American artists. Too long they felt that the imported article was better than the native one but they know this is no longer true. I say this because I have attended concerts here since 1914 and I can appreciate this changed attitude."

The pianist-composer-teacher smiled reflectively as we shook hands in *adieu:* "There is peace here and that leads to study." H. A. S.

Michael Wexler, Russian Violinist, in United States

Michael Wexler, Russian violinist, teacher, chamber music director and conductor, who has toured Russia, Poland, the Baltic countries and Japan, has arrived in the United States and plans a New York concert next season. A pupil of Auer at Petrograd, he was named professor in violin and director at the Vladivostok Conservatory when only twenty-three and elected president of the former Russian Imperial Music Society of that city. He served for five years at the Academy of Music in Manila and was leader of the Art String Quartet, Manila; the Radio Quartet, Japan; and the Conservatory Quartet, Vladivostok.

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Montreal's Symphonic Groups Close Season

Concerts Symphoniques and Resident Orchestra Applauded

MONTREAL, Can.—The final concert of the fifth season by Les Concerts Symphoniques at Plateau Auditorium, attracted another large audience. The first appearance here of Jesus Maria Sanromà, a pianist of unusual virtuosic powers, was made in Weber's Concertstück in A minor which gained him a tremendous ovation. It was an unorthodox concert by the incorporation of a brief recital by Mr. Sanromà, who superbly played Debussy, Ravel, Albeniz and Schumann works. The orchestra, conducted by Charles O'Connell, began the program with Bach's Prelude in E minor and Beethoven's Symphony No. 5, in an intensely dramatic reading. Turina's Sacro Monte, Albeniz's Cordoba and De Falla's Fire Dance were given as a final group. Conductor, soloist and the orchestra had warm applause from the numerous listeners.

The Montreal Orchestra offered its subscribers another impressive program at His Majesty's Theatre, at which Eugene List made his second appearance as soloist with the orchestra in a novelty, the concerto for piano by Anis Fuleihan. The accomplished pianist scored also with his playing in Franck's Symphonic Variations. The musicians under Douglas Clarke opened the program with Arnold Bax's third symphony and concluded with The Prelude and Angel's Farewell from Elgar's Dream of Gerontius.

The Montreal Orchestra brought its season to a splendid end with Georges Enesco as guest soloist. In the last concert, a Symphonic Movement by Alexander Brott, a member of the violin section, received its first local hearing under the composer's direction.

Arthur LeBlanc, Canadian violinist, gave his first local recital at the Plateau, making an even greater impression than when he was soloist with the orchestra of Les Concerts Symphoniques. J. H. G.

Marian Anderson Heard by San Antonians

SAN ANTONIO, TEX.—Marian Anderson, contralto, was presented by Elizabeth A. Devoe. Kosti Vehanen was at the piano.

Asuncion Granados, Spanish dancer and guitarist, presented a very interesting program in costume. Gus Garcia explained each. An excellent resident orchestra conducted by Berruezo Granados played accompaniments and also several selections. The sponsors were Javier Ruiz and Mrs. M. R. Magnon.

The Tuesday Musical Octet gave a program, assisted by the Tuesday Musical Choir. Dr. Eric Sorantin, violinist and associate director of music at Our Lady of the Lake College, directed the Octet and Charles Stone the choir. S. W.

Concerts at Hartley House

Annabelle Wood, director, arranged two ensemble concerts at Hartley House Music School, New York.

Honor Dann's Memory

New York University Forces Join in Tribute to Educator

A memorial service for Dr. Hollis Ellsworth Dann, formerly State Director of Music of Pennsylvania and head of the music education department at New York University, was conducted by Beta Epsilon Chapter of Phi Mu Alpha Sinfonia at the Education Building of Washington Square College of the University on April 25.

Dr. Ernest G. Hesser, who succeeded Dr. Dann at the university, introduced Dr. Osbourne McConathy, former director of the school music department at Northwestern University, as the speaker. The Rev. M. Eugene Flipse gave the invocation. The Adagio String Quartet played and the Chapter Vocal Ensemble, directed by Luther W. Goodhart, sang. Harold C. Luckstone, baritone, with Frank H. Luker at the piano, sang a solo. Charles Orville Gray presented a memorial tablet, which was unveiled by Louise Dann Young and accepted by Dr. E. George Payne. Robert F. Peters, president of the chapter, presided.

Milton Kaye in Recitals and Broadcast

Milton Kaye, pianist, gave a Carnegie Chamber Music Hall, New York, program on April 29. The previous night he was guest artist in a program of American music presented at the New School by the New Singers. Mr. Kay gave the first broadcast performance of Morton Gould's sonatina over WQXR in a program that also included Bach, Chopin and Debussy items. Recently he was accompanist for Richard Tauber, tenor, and Samuel Carmel, violinist, in New York recitals.

Harold and Marion Berkley Again to Conduct Summer School

Harold and Marion Berkley, sonata recitalists and teachers, will conduct their annual summer school at Harrison, Me., from June 26 to August 7. Werner Landeshoff, cellist, former assistant in Paris to Diran Alexanian, Casals representative at the Ecole Normale de Musique, again will assist.

Mr. Berkley, member of the violin faculty at the Institute of Musical Art, head of this department at the Hartford School of Music and conductor both of the Hartford Oratorio Society and Westchester Chamber Music Society, again conducts a six-weeks' course in advanced violin and classes in string and piano chamber music. Marion Kahn Berkley, teacher of accompanying at the Institute of Musical Art, will hold classes for accompanists and continue her work as coach in vocal repertoire and also give individual piano study.

Fritz Heitmann in New York Organ Recital

Fritz Heitmann, organist of the Dom, in Berlin, Germany, performed the Protestant High Mass (Bach), which incorporates the several portions of the Lutheran Service, at Calvary Church, New York, at which a large audience heard him and derived enjoyment from his interpretations. The spirit of the three-voiced Glory Be, the triumphant Declaration of Faith, the piling-up of climaxes in the fugue in E flat, all produced effect. In the audience were many members of the American Guild of Organists. F. W. R.

Richmond Approves Of Travelling Opera

San Carlo Series and Final Visit by Washington Orchestra

RICHMOND, VA.—The San Carlo Opera Company gave several performances, the offerings being Lucia, Madame Butterfly and Aida. Lucille Meusel as Lucia; Dimitri Onofrei, Mario Valle, Harold Kravitt and Francesco Curci appeared capably in leading roles. Hizi Koyke made an excellent impression in Butterfly, with Tandy Mackenzie, as Pinkerton, and Mario Valle as Sharpless; Suzuki was admirably sung by Charlotte Bruno. In Aida, the principals were Norina Greco as Aida, eliciting great praise for a fine voice and exceptional dramatic ability; Lyuba Senderowna, as Amneris, a fine characterization, brilliantly vocalized. Aroldo Lindi, who was billed to appear, was replaced by Sydney Rayner, who sang splendidly. Mostyn Thomas, as Amonasro, and Harold Kravitt, as the High Priest, gave admirable performances. Carlo Peroni conducted with poise and authority.

The National Symphony Orchestra, under Dr. Hans Kindler, concluded its series of concerts, the conductor giving a fine reading of Brahms' first symphony, with works of Berlioz, Corelli and Richard Strauss. The response to this season's symphonic concerts has been very gratifying.

Nelson Eddy, baritone, appeared at the Mosque in a recital of compositions well selected for musical and dramatic interest. Mr. Eddy sang with complete mastery of his resources, his voice in splendid form and apparently thrilling his audience, which was extremely large, to the highest degree. Theodore Paxson accompanied brilliantly, adding as special solo numbers Beethoven's Moonlight Sonata and George Copeland's Spanish Dance.

Fifth District Music Festival competitions have been held recently with groups of piano and violin students in attendance. The judges of violin were Mildred Brinker, Minerva Sorg and Franklin Woodson; of piano, Elizabeth Payne, Ida Levin, Mrs. Elizabeth Jervey, Mrs. Garnett Ryland, Mrs. Margot Junkin and George Harris.

The Musicians Club is presenting three of its artist members, Margot Junkin, pianist, Elsa Radle, contralto, and Wilson Angel, baritone, in recital before the Virginia Federation of Women's Clubs; included in a special feature also are Waller Scott, soprano; Adele Stern, violinist, and George Harris pianist.

J. G. H.

Ada Belle Files in Concert and Radio Appearances

Since leaving Chicago, Ada Belle Files, contralto, has been giving concerts and making radio appearances in Kansas and Missouri. On March 30 she presented one of her costume recitals in Fort Scott, Kan., under the auspices of the W.C.T.U. Her program comprised operatic arias, songs by Russian, Spanish and American composers. On April 6, Miss Files sang at the weekly meeting of the Nevada Rotary Club and on April 10 she broadcast as soloist with the WDAF studio orchestra from Kansas City. Miss Files and her mother have gone to California for a brief visit.

Associated Music Teachers' League Programs

Felix Robert Mendelssohn, cellist; Leota Lane, soprano; Herbert Maier, pianist-conductor; Anna Sacchi, harpist; John Palmer, monologist, and Ruth Bradley, pianist, participated in the program at the annual dinner concert of the Associated Music Teachers League at the Town Hall, New York, Club. Everett Albert Engstrom, president, presided.

At the last monthly meeting Beatrice Oliver, author; Jascha Fastofsky, violinist; William Eder, cellist, and Johann Goldberg, pianist, contributed to the program.

Festival Soloist

KARL ANDRIST,
violinist, was soloist in Lalo's Spanish Symphony with the Chicago Symphony Orchestra on May 13 at the closing program of the forty-first May Music Festival at Cornell College, Mount Vernon, Ia.

Academy of Allied Arts Pupils Heard

Homer Van Sickle, baritone, artist-pupil of Leo Nadon, and Helen Nepp, soprano, and Mary Nepp, contralto, studying with Michael Feveisky at the Academy of Allied Arts, New York, were heard in duets and solos at the opening of the eighth annual Spring Salon Exhibition in the gallery of the Academy. Gerda Von Lowe was the accompanist for Mr. Van Sickle.

Pennsylvania Clubs Stage Carmen As Finale

PHILADELPHIA, PA. — The twenty-first convention of the Pennsylvania Federation of Music Clubs concluded with a concert at the Academy of Vocal Arts. Mrs. David U. Murdoch, new president, and many delegates and guests filled the auditorium. Emily Mickunas, coloratura soprano, sang two arias from La Traviata with vocal beauty and skill. The second act of Carmen, presented with stage set and in costume featured Anne Simon in the title role, Vito Bassi as Jose, Frank Cappelli as Escamillo, John Lawler as Zuniga, Dagmar Crosson as Frasquita, Mignon Altman as Mercedes, Robert Davis as Remendado, Blake Ritter as Dancairo, Earl Davis as Morales, Henry Faust as Pastia and Janina Garstka and Elizabeth Kennedy in the role of gypsies.

Miss Simon sang and acted notably as Carmen while Mr. Bassi's Flower Song and Mr. Cappelli's Toreador Song also brought acclaim from the large audience. The Mary Binney Montgomery Ballet gave a splendid offering of the dances at the beginning of the act.

R. A.

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RECITALS OF THE FORTNIGHT

(Continued from page 10)

ist and conductor, has penned a wryly sardonic, modern-colored work in which the thematic content is tinctured with jazz elements. Mr. Kaye, whose refined and incisive pianistic style is marked by keen mental control and technical precision, offered first the Busoni transcription of Bach's chorale prelude, Sleepers Awake, then the latter's Partita (No. 1) in B flat, done with finesse and lightness of touch. The Brahms sonata in F minor (op. 5) had weightier treatment. There was authoritative understanding in the performance. Works of Ravel, Debussy and Chopin were also played. The audience was of capacity size and most enthusiastic.

APRIL 30

Arthur Flynn A third New York appearance by Arthur Flynn, tenor, in Town Hall on Sunday afternoon, brought forward operatic airs and songs. Assisting on the program was an unnamed Glee Club, which gave the Hallelujah Chorus from Handel's Messiah and Praglia's Hymn to the Blessed Francesca Cabrini, the concert being a benefit for the Cabrini Shrine. Mr. Flynn, a tenor of light voice and good personal appearance, sang the Flower Song from Carmen, La Donna è Mobile from Rigoletto, Pergolesi's Nina, Handel's Largo, songs by Rachmaninoff, Franck, Schubert, Victor Herbert, Stephen Foster, Jacques Wolfe, traditional Irish ditties (in which he did some of his best work) an a group of numbers by John M. Loughran, with the composer at the piano. Pablo Miquel was the efficient accompanist for the rest of the program.

MAY 2

People's Chorus Marking its twenty-third anniversary, the People's Chorus in Carnegie Hall presented works of Bach, Haydn, Gounod, Nevin, Grieg, Shaw, Elgar, Dvorak, Schumann, di Lasso, Tschaikowsky and De Koven's Recessional as well as two items, one a new work, The Lord's Prayer by its conductor, L. Camilieri. At the intermission an address was given by Olga Samaroff Stokowski. A large audience not only gave manual approbation but also participated in some of the numbers at the request of Mr. Camilieri.

Branscombe Choral Presenting their annual spring concert in Town Hall, Gena Branscombe's admirably balanced group of women singers had many instrumental and three vocal assistants. The feature of their eclectic list was the first hearing in this country of the fifth scene, The Fair, from Delius' A Village Romeo and Juliet. Morton Bowe, tenor, and Priscilla Baynes Marshall, soprano, were the principals with solo bits in the ensemble sung by Meta Boorn, Jeanette Mosher, Hester Ann Humble, Alice Rutan, Jean McDowell Carmichael and Mary Cantine Heath. Mr. Bowe and Miss Marshall sang their interpolations with assurance and good vocal color, and the chorus reflected its training by its energetic conductor. The orchestra included Marie Van Den Broeck, violin; Margaret Cree, cello; Gertrude Peterson, harp; Helen Enser, horn; Joseph Kerrigan, clarinet; James A. Hager, tympani; and Bertha Van den Berg, accompanist, at the piano.

Bruce Boyce contributed Schubert, Brahms and Adrian numbers with sonorous tone and good style, and also participated in Henry Hadley's Legend of Granda, in which Mary Frances Lehnerts and Alice Cooper Chapman had solo parts. Mr. Bowe likewise had a solo group embracing items of Fourdrain, Hageman and Warlock. The Choral's numbers were works of Peri, Palestrina, Gallus, Schubert, Strauss, Elgar and Beethoven in arrangements by Miss Branscombe, Deems Taylor and others. Virginia Duffy collaborated at the organ.

MAY 3

Music Lovers League The first in a series of chamber music concerts at Town Hall under the auspices of the League of Music Lovers was given by Mischa Mischakoff, violinist and Leopold Mittmann, pianist, who presented a sonata list. The program included the D major work of Vivaldi, Brahms' D minor (op. 108), the Beethoven A major (op. 47) and the Debussy number for these instruments. Scholastic approach, and delicate and refined stylistic treatment were shown. Mr. Mischakoff eschewed a virtuosic attitude, although disclosing technical skill.

MAY 4

Sousa Memorial Concert An extensive benefit program for a fund to erect a statue of John Philip Sousa was given by the Fordham University Band and soloists at Carnegie Hall. The many conductors included Yasha Bunchuk, B. A. Rolfe, John Philip Sousa III (the bandmaster's grandson), Arthur Pryor and Capt. Ernest A. Hope, while prominent guest soloists were Jovita Fuentes, Philippine soprano, in arias from La Boheme, Madam Butterfly and songs, voiced with appealing tones and charm of manner; Stefan Kozakevich, baritone, in an excerpt from Massenet's Le Cid and songs, performed with virile voice and professional manner; and a remarkable seven-year-old violinist, Carlo Ferro, who played the first movement from Mozart's G major concerto, with surprising richness of tone and technical aplomb. Accompanists included Milan Smolen, Charles Reutschi and Charles Maehl. The band under its various leaders and with capable soloists was also applauded.

Other Concerts

Other Town Hall concerts between April 21 and May 5 were given by the Freiheit Mandolin Orchestra, April 22; Ensemble Choral Society, April 24; Konstantin Sadko, tenor, April 26; Vassar College Choir, April 29; Anita Wadsworth, contralto, April 30; Music School Settlement, May 5. Golden Hill Chorus sang in Carnegie Hall on the latter date, and the Finlandia Chorus appeared there on April 21. Alma Schwamb, soprano, appeared at Steinway Hall on April 23, and Olga Paul, mezzo-contralto, on May 3.

Utah Clubs' District Chooses Prizewinners

MacDonald, Jepson, Martini and Milstein in Salt Lake

SALT LAKE CITY, UTAH.—Utah concert-goers are experiencing the busiest and most exciting weeks in many years. Biennial contests of the National Federation of Music Clubs, National Park Division, held at the Ladies' Literary Club resulted in the choice of Dorothy Kimball, Salt Lake soprano, and Bernard Bretherton, Butte, Montana, tenor, who tied for first honors in the Young Artists' class. Nina Kinghorn, of Salt Lake City, won first honors for pianists.

Student group winners included: piano, Wilva Coles, Salt Lake City, first, and Nadia Simpson, Pocatello, Ida., second; voice, Edgar Fernley, baritone, Salt Lake City, first, and Stanley Anderson, baritone, Great Falls, Mont., second. At a luncheon at the Art Barn, Mrs. Hiram Johnson, president of the National Parks Division, Great Falls, Mont., discussed federation activities.

A chorus of 1,500, representing sixty Mormon Church choirs of the Salt Lake region, gave a successful concert of sacred music at the Tabernacle under the leadership of J. Spencer Cornwall, director of the Tabernacle choir.

Jeanette MacDonald drew the largest box office in years. Nino Martini and Helen Jepson gave a highly enjoyable evening at the Tabernacle.

First performance of excerpts from William Grant Still's new opera, Drums of Haiti, libretto by Langston Hughes, aroused deep interest at the Utah State Art Center. Verna Arvey, Los Angeles pianist, as lecture-recitalist, was assisted by Mr. and Mrs. Gail Martin, who sang arias, and Rudolph Hainke, pianist. Mr. Still made a brief talk.

Nathan Milstein, on the Civic Music Association course at Kingsbury Hall, again proved himself the complete violinist, receiving cheers and storms of applause. G. M.

American Soprano in Strasbourg

STRASBOURG.—Bernice Higgins, American soprano, accompanied by Tasso Janopoulo, gave a recital in Salle Berlioz and repeated it a few days later in Conservatory Hall at Geneva. S. I.

Angela Divina Heard

Angela Divina, coloratura, artist-pupil of Alfredo Salmaggi, was guest artist at the May meeting of the Greenwich Village Historical Society.

FRANCESCO SCARPETTI presented his pupils recently at a concert in Steinert Hall, Boston. Operatic arias were the principal items. Peter Nardini, tenor, was featured. Also participating were Barbara Daniels, Sydney Goodman, Gladys Spaulding, Eleanor Kutch, Gaetano Fradiani, Janice McKendry, Elvira Baratta, Arturo Rodriguez, Teresa Mignetti, Harry Bettman, Marion MacGinnis, Lucia Mancini, and Wilhelmena Milne. Mr. Scarpetti will maintain his studio during the summer.

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THE CROWNING OF JOAS, Scene from Act III of Handel's Athalia as staged at the Monte Carlo Opera. Left to right in foreground: Lily Djanel (Athalia), M. Cabanel (Joad), Mme. Bonny-Pellieux (Josabeth), and M. Hastin (Abner).

Handel's Athalia Ably Staged at Monte Carlo

MONTE CARLO.—Handel's oratorio, Athalia, was given as an opera at the Monte Carlo Casino for the first time on any stage. Director Raoul Gunsbourg re-discovered Athalia and, endowing it with elaborate scenery and a star cast, presented the work as the "creation" of the season. Time alone will tell whether Gunsbourg's innovation will repeat his success of 1893, when he launched Berlioz' oratorio, The Damnation of Faust, on an operatic career.

The story follows Racine's tragedy closely. There being no French text, and the director wishing to celebrate at the same time the great dramatist's 300th anniversary, Racine's verses were "freely" adapted to Handel's music. The result, in substance, is as follows:

Queen Athalia dreams that a young boy will seize her throne. Having eliminated all known heirs, she searches for the one who has possibly escaped her. High Priest Joad has been concealing and educating Joas, the rightful heir. Abner, to whom the Queen reveals her search for the unknown heir, warns the High Priest, who prepares for Joas' and his mother's flight. Athalia, arriving unannounced, discovers the boy, and retires shouting the famous lines: "J'ai voulu voir, j'ai vu!" She returns with guards to imprison Joas, but Joad calls upon the priests to save the rightful king. Athalia's retainers are driven off, the Queen is arrested, and the Prince crowned to the strains of the Alleluia chorus from Messiah.

Attractive Music

The music is Handel at his best. A short overture gives the character and tempo of the ensuing pages, with a noticeable absence of melodies. The recitatives, punctuated here and there with chords, seemed abnormally long, both for the singers and listeners. Of the arias, Joad's prayer is a masterpiece, from which it seems that Wagner drew liberally for his inspiration for Parsifal. A pair of duets—for two sopranos (Josabeth and Joas) and bass and soprano (Joad and Josabeth)—are unusually lovely. The recitatives are notable for Athalia's dream, of which the dramatic moments are slowed by its great length and thin accompaniment. But the choruses are splendid. The final coronation scene, wherein the famous chorus is interpolated, was undoubtedly included to send the audience away in an elated mood.

Production Distinguished

Under Helmuth Wolfes, the score was replete with classical style, purity of line, and Handelian characteristics. Lily Djanel as Athalia won a merited ovation for her dramatic singing, impressive acting, and beautiful stage presence. Mlle. Bonny-Pellieux was charming as Josabeth, and Janine Micheau as Joas lent dignity to a small rôle. M. Cabanel as the High Priest did outstanding work, making a deep impression with his vocal and histrionic skill. M. Hastin proved efficient as Abner. The remarkable scenery, the work of Visconti, evoked spontaneous applause at every rise of the curtain. The brilliant costumes were by Mme. Vialet.

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Chicago Features Spring Programs

(Continued from page 9)

The third in a series of recitals at Lawrence College was presented by Gamma Zeta of Phi Mu Alpha Sinfonia on their recent chamber music symposium, which was inaugurated in December to present unpublished compositions by American composers in semi-public recital. From those compositions submitted and performed, a public program will be selected to be given at Peabody Hall during the current month. Compositions performed thus far include those submitted by the following: Ulysses Kay, Rochester, N. Y.; Richard Bales, Juilliard Graduate School; Fred Wessel, Greencastle, Ind.; Frank Prindl, Tucson, Ariz.; Herbert Livingston, Syracuse, N. Y.; Jack Duro, Syracuse, N. Y.; Gertrude Claver, Edna Kingsbury Watts, Donald Gerlach and James Laux, Appleton, Wis.

The Lawrence College Choir, directed by Dean Carl J. Waterman, presented Dubois' Seven Last Words and the Fauré Requiem at Lawrence Memorial Chapel. The soloists for the occasion were Betty Jane Kloehn, soprano; William Hogue, tenor, and Marshall B. Hulbert, baritone. LaVahn Maesch, professor of organ and music history, accompanied the Requiem and Donald Gerlach, pianist, accompanied the Seven Last Words.

The Lawrence College Choir left Appleton for its annual spring tour recently. In addition to concerts in Wisconsin cities, the choir sang at the Fine Arts Auditorium in Minneapolis.

MacBurney Studio Notes

Thomas MacBurney, vocal authority, supervises many studio activities. Besides teaching a full schedule, he also conducts artist classes on Monday evenings, giving his students stage experience and coaching. The spring term at MacBurney Studio began April 3 and will run until June 17 and the summer session will be from June 19 to August 26.

Artist pupils of Mr. MacBurney now appearing in opera, oratorio and recital include: Leola Turner, concert artist and a leading soprano with the San Carlo Opera. Irving Davidson, bass, who is cantor in the Temple Emmanuel, sang at the Hamilton Club and at a concert at the Temple during March. Bernice Rickman, soprano soloist with the Northerners on WGN and summer soloist on Words and Music (NBC), is in constant demand for recitals and guest appearances in Chicago and vicinity. John Patrick, basso of the Chicago Opera, has just completed a Pacific coast concert tour. Mary Van Lou, who was in Chicago in March coaching with Mr. MacBurney, is an active member of the chief musical organizations in Grand Rapids, Mich. Robert Walls, director of the music department of the State Teachers College at Valley City, N. D., also came in for concentrated study on voice and repertoire. Ona Skever dramatic soprano, and John Rukstala, baritone, sang the leading roles in the operetta presented at Sokol Hall, March 26. They were among the soloists with the Chicago Lithuanian Opera Company on its European tour last summer. James Olson, bass, has just completed a week's engagement at the Oriental Theatre with the Singing Marines. Mary Virginia Farling, coloratura, sang several groups in the club rooms of the University Church of the Disciples recently. Melvin J. Widman, tenor, has been appointed director of music and tenor soloist at the Temple Baptist Church. Genevieve Getling, soprano soloist at St. David's church, has sung in Sokol Hall as featured artist on many occasions during the winter and spring. Helen Benner will be the contralto soloist with the combined choirs of the Church of the Redeemer in May when they present Rossini's Stabat Mater and Bach's Magnificat.

Mu Phi Epsilon Song Prizewinners Named

Tau Alpha Chapter of **Mu Phi Epsilon** sorority awarded cash prizes to winners in its song contest, the purpose of which was to collect representative works of the sisterhood for publication by the Lyre Bird Press, of Paris.

New Yorkers will remember Mrs. Louise B. M. Dyer, who came to America in 1936 with a collection of books of the 13th and 15th century composers' works for their first showing to students and lovers of music in this country.

After exhibitions here at G. Schirmers, Steinway and private showings, Mrs. Dyer exhibited collections in Washington, D. C. and the Treasure Room of Harvard University. The proposed publication of songs of members of Mu will be the first of any American works to be published by the Lyre Bird.

The book is to commemorate Mrs. Dyer's first visit to this country. There will be an exhibition of the Lyre Bird collection at the World's Fair. The contest created wide interest throughout the country in Mu Phi chapters and interest in composition is fostered. Judges of manuscripts included Mrs. Edgar Stillman Kelley, chairman of music at World's Fair for the Federation of Music Clubs; Coenraad V. Bos, noted accompanist; Rudolph Ganz, director of the Chicago Musical College; Dr. Howard Hanson, president Eastman School of Music, and Wallace Goodrich, director New England Conservatory of Music. Carl Deis, editor-in-chief of G. Schirmer, acted as judge of elimination.

Mrs. King Is Speaker

Winners of the contest for the three best songs were Ruth Orcutt, XI chapter, professor of piano and theory, University of Kansas, first prize, for her The Return from Town; Charlotte Reugger, Epsilon chapter, teacher of violin, counterpoint and history of music, University of Toledo, second prize, with her Irish Song, and Ruth Bradley, teacher and accompanist, active member of Tau Alpha, third prize for her Goldfish. The honored guest speaker of the occasion was Bertha Marron King, national president of the Mu Phi Epsilon, who made the award announcements on the radio program. Mrs. King was on an inspection tour of the Atlantic province chapters of the sorority. Another noted guest and member of the national organization was Mrs. H. H. A. Beach, whose songs have brought joy to millions. The three prize winning numbers were sung for the first time on the air by Zella Gentry, soprano; Katherine Urban, dramatic soprano and Janie Armstrong, contralto. Miss Bradley accompanied Miss Armstrong and Louise Haydon accompanied the first two as well as the chapter trio in the Triangle Song.

Tau Alpha Chapter is the professional unit of the national society. Membership in the New York chapter consists of outstanding young artists in the various branches of music in the city, and generally represent honor students of American schools of music who come here to further their careers in music. The chapter has just completed a series of concerts at the MacDowell Club.

Mrs. George Kingdon Parsons, president of Tau Alpha and chairman of the song contest committee, is currently presenting member artists in a radio series of American composers' works on Station WNYC, with comment by leading composers and workers in this field of music. Mrs. Parsons has presented such eminent speakers as Mrs. Edgar Stillman Kelley, Mrs. Henry Hadley and Charles Haubiel. The American series will continue into May, but an innovation to be shortly inaugurated will introduce Tau Alpha Personalities, honoring outstanding members who have achieved signal success in the music life of the city. A recent program introduced Hazel Griggs, concert pianist and teacher, as the first on the Personality Series.

Miss Griggs is a graduate of Kidd-Key Conservatory and has carried on post-graduate study in Cincinnati Conservatory, David Mannes School of New York, and Ecole Normale in Paris. She has also worked with such master pianists as Marguerite Liszniewska, Josef Lhevinne, Bruce Simonds, Egon Petri, Bertha Bert and Alfred Cortot. Some of the honors bestowed upon her include a Texas Federation of Music Clubs scholarship, a Walter Scott Foundation fellowship for study and travel in Europe, a New York City debut sponsored by the New York Madrigal Society, membership in Mu Phi Epsilon, national music honor society. In addition to concerts of the usual type, Miss Griggs has introduced an innovation in the field of concerts for children. She is an accomplished lecturer-teacher.

Revisits Coast

Photo by Marcus Blechman.

ELIZABETH CRAWFORD,

soprano, is to be heard during the summer on the West Coast, where she fulfilled many engagements last year.

Gardner Read to Study with Sibelius

Gardner Read, young American composer who has been travelling and studying in Europe during the past season on a Cromwell fellowship, has been awarded

Photo by Tamara Studio.

GARDNER READ

another similar fellowship and from October will travel in the Scandinavian countries. He will have the honor of being one of the very few students accepted by the eminent Finnish composer, Sibelius. This year he stopped in Rome for study with Ildebrando Pizzetti. Many of Mr. Read's orchestral compositions have been presented by major orchestras and several of his works have received first prize in national contests.

Forum at Gerster-Gardini Studios

Felix Robert Mendelssohn, cellist, played the sonata for this instrument by his ancestor Felix Mendelssohn at the last forum at the Gerster-Gardini Studios, New York, with Dr. John Warren Erb at the piano. Annette Simpson and Lillian Odze, sopranos, sang songs of Mendelssohn which were in the repertoire of Etelka Gerster and later of her daughter, Berta Gerster-Gardini. J. Cunningham, tenor, presented American songs.

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Milan La Scala Gives New Opera by Ghedini

Catalani's Loreley Restored with American Soprano

MILAN.—La Scala did the local premiere of G. F. Ghedini's opera, Maria d'Alessandria. The work was created in 1937 in the Teatro delle novità in Bergamo, winning unusual interest and praise from press and public. It was therefore an expectant audience which attended the Milan hearing of the work. The reception was at first cold, but towards the second half enthusiasm mounted, and seven recalls for composer and principals resulted at the close of the performance.

The legend of Maria d'Alessandria, a kind of *sacra rappresenta* of archaic flavor and modern sensibility, already used by Respighi for his stage work, Maria Egiziaca, was made into a libretto by Cesare Meano—rather weak, despite its undeniable nobility and elevated language. The three long acts consist of rapid, condensed scenes, some static, some effective and powerful, especially those with choral episodes. The story deals with Maria, a prostitute of Alexandria, who sails off with a captain in charge of a cargo of Christian penitents being taken to Palestine. En route, Maria inflames the passions of a young man who dies while shielding her from his wrathful father. Transformed by this revelation of love, Maria, thrown on the shores of Africa during a terrible tempest, begins a life of penitence.

Ghedini's music, replete with harmonic and rhythmic contrasts, is at its best in pages of fiery passion and mysticism. The public responded unreservedly to the tempest scenes wherein the score, with masterly strokes, creates a scenic illusion of despair and heroic tragedy. In the last act, the mystic exaltation revealed the composer at his finest in inspired choral passages.

The interpretation was excellent. Mario Rossi, new to La Scala, conducted the orchestra admirably, and singers Emilia Vera, Ziliani, Reali, all under Maria Frigerio's stage direction, did impressive work. Bruno Erminero trained the chorus. Benoit's scenery and lighting effects were especially realistic.

Alfredo Catalani's Opera Loreley has been restored at La Scala with signal success. The outstanding interpretation was by Franca Somigli, dramatic soprano, whose vocal and histrionic gifts were in nice accord with exigencies of the music. Licia Albanese, soprano, as the Bride, Alessandro Granda, tenor, and Ettore Nava, baritone, were also excellent. Umberto Berrettoni conducted.

MARY TIBALDI CHIESA.

Photo by Nation-Wide News Service.

DR. D. C. DOUNIS,

author of violin master works, has taken a house at Brewster, N. Y., for the summer, where he will continue his master classes in violin.

Szantho for Montreal

Enid Szantho, Metropolitan Opera contralto, gives three concerts next month at the Festival de Musique in Montreal under the direction of Eugene Ormandy and Charles O'Connell. In addition to returning to the Metropolitan next season, she sings also with the Chicago City Opera.

Delta Omicron Notes

Following the broadcast over NBC recently, sponsored by Delta Omicron Sorority, Dr. Beckett Gibbs and Deems Taylor were installed as national patrons. Alma Kitchell, of Alpha Chapter, was in charge of the broadcast, and sang a work by Gena Branscombe, an honorary member of the sorority. Olin Downes discussed the New York World's Fair musical program. He is a national patron. In the NBC studio, guests included Ethel Glenn Hier, Gena Branscombe, Georgia Graves, Margaret Speaks, Jean Tennyson, Dr. Gibbs, Reinald Werrenrath and Mr. Downes. The New York alumnae, honorary members and national patrons were guests.

Howard Hess, patron of Eta Chapter at the Cincinnati College of Music and a member of the faculty, has joined the ranks of music critics, commenting on activities for local newspapers there. Dee Dee Walker, assistant in the Marian La Cour Dance Studios at the conservatory, has the leading role in Sing for Your Breakfast, being produced at the Gateway Theatre by Stephen Fox.

At the recent initiation of Bidu Sayao, Metropolitan Opera soprano, Mrs. Elmer Hess, Alumnae Chapter president, presided, assisted by Mildred Carlson and Hilda Weseli, presidents of Alpha and Eta chapters. Elizabeth Pugh of Eta sang, accompanied by Lucille White, a former national officer. National officers present included Mrs. Lucille Meyer, Neil Wright and George F. Stewart, Jr. Mme. Sayao appeared in concert at Taft Auditorium.

Milwaukee Delta Omicrons actively engaged include Lucille O'Rourke Wienecke, president and musical chairman of the Milwaukee County Carolers, of which Mrs. A. H. Probst is accompanist and Myra Whooley Dupuis is a soloist. The latter is also a member of the MacFaydn Chorus, of which Mrs. Alfred Karge, Delta Province, Province president, is accompanist. Mayme Booz Seidl, a Girl Scout leader is musical examiner for the Scouts of the district.

Mrs. Karge has been named a delegate to the D.A.R. State Convention in Wausau, Wis. She recently visited chapters in the province and plans to attend the national convention of Delta Omicron in June in Estes Park, Colo., where awards are to be given for the chapter having made the best record in the past school year and for the best original composition submitted. Loving cups are the prizes. For the three best songs submitted three cash prizes are offered. The winning songs are to be featured. Any number may be submitted to the National Musical Adviser, Mrs. Lucille S. Meyer, Cincinnati, O.

Delta chapter has joined with Phi Mu Alpha fraternity to present Czar and Zimmermann this season at Denison University. Karl Eschman, director of the conservatory, is a patron of Delta Omicron and a member of Sinfonia.

Gladys Wilkinson Lawrence, former editor of the Wheel, has been named a commissioner from her district in California. Now active in politics, she was a charter member of Theta chapter at the University of Nebraska. She is a member of the Junior League and many other cultural and social groups.

Concert and Opera in Milwaukee's Summer

Notable Artists to Appear—Federated Clubs Award Prizes

MILWAUKEE, WIS.—A second season of outdoor concerts and opera for Milwaukee has been announced by the City Park Commission, which sponsors the undertaking. The opening will be a program by the Wisconsin Symphony Orchestra conducted by Dr. Sigfrid Prager, with Grace Moore, Metropolitan soprano, as soloist on June 20 at the Blatz Music Stadium in Washington Park. Nicolai Sokoloff, National Federal Music Project Director will conduct the second concert. Preparations have been made to accommodate 40,000 persons at each concert and an attendance of 275,000 is expected according to Recreational Director Don Griffin.

Lily Pons, Metropolitan soprano, with Andre Kostelanetz, conducting; Lanny Ross and James Melton, tenors; Coe Glade and Aroldi Lindi, as leads in Carmen with Milwaukee Grand Opera Company; Jessica Dragonette, soprano; Edward Dudley, tenor; Jean Dickenson and Lucy Monroe, sopranos, will be heard.

Light opera will be provided by the local International Opera Company, and choral programs by the Lyric Male Chorus and the Symphonic Male Chorus.

State Federation of Music Clubs Meets

The convention of the Wisconsin Federation of Music Clubs was a success. John G. Paine of New York and Carle Oltz, Milwaukee, spoke at the final program. Winners of district contests included awards of $50 each to Norman R. Clayton, Whitefish Bay, Wis., in voice, and Frank Glazer, Milwaukee, in piano; students' prizes of $25 each to Jane Randolph, piano; Donald H. Pick, in voice; and Charlotte Miller, in the women's voice division, all of Milwaukee.

The final concert of the Civic Concert Series at the City Auditorium was by Kirsten Flagstad, Metropolitan soprano, who thrilled a capacity audience. The Civic group opened a campaign for subscriptions for the fall and winter season events.

J. McC.

Wilbur Evans Booked for Opera and Oratorio

Wilbur Evans, baritone, sings in Elijah at Springfield, Mass., on May 26 and on June 2 in the same oratorio at the New York World's Fair. During the week of August 7 he will sing the leading role in Babette with the St. Louis Municipal Opera. Mr. Evans' recent engagements included appearances at Jamestown, N. Y.; Irvington, N. J.; Beckley and Buchannon, W. Va.; Ashtabula, O.; Schenectady, N. Y., with the University Glee Club, New York City, in the Brahms Requiem at Morristown and Newark, N. J.; at Harrisburg, Pa.; Athens, Ga., and with the Golden Hill Chorus at Carnegie Hall, New York, in Deems Taylor's The Highwayman.

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Toch's Idle Stroller Suite and New Haydn Revision Heard in Los Angeles

Elman Draws Large Audience in Concert for Refugee Cause —Kiepura Sings—Korngold Assists—Schnabel Soloist

LOS ANGELES.—Artur Schnabel received twin ovations for his magnificent performances as soloist with the Philharmonic Orchestra under Otto Klemperer in the Auditorium April 20. Ample breadth and nobility marked his reading of the Beethoven fourth concerto and that by Mozart in B flat (K.595) was given with entrancing delicacy.

Ernst Toch won hearty applause after the initial performance of his new Idle Stroller suite, which proved immediately likeable. Its deft orchestration made much use of pungent timbres and twinkling quirks of humor. Klemperer gave the Toch work an able exposition, with the Berlioz Benvenuto Cellini overture to round out the program.

The Philharmonic Orchestra season closed April 28-29, with Alexander Borisoff, principal cellist of the orchestra, as soloist in a new version of the Haydn concerto (No. 2) in D major, an early work inexpertly scored and accordingly neglected. Renovated for this occasion, with a tactfully Haydnesque orchestration by A. Reisman and elaborate cadenzas by Borisoff, it proved a work of considerable charm. The soloist played with warmly appealing tone and virtuosity. Otto Klemperer opened the program with a finely balanced reading of the Mozart Jupiter Symphony, and concluded with an effective presentation of the Beethoven seventh.

A highly dramatic performance of the Tschaikowsky fifth symphony opened the program by the Federal Symphony Orchestra in Royce Hall, U.C.L.A., April 28, under Gastone Usigli. A lovely Interlude by Morris Ruger from his opera, Gettysburg, won plaudits for the composer, who was in the audience. Eunice Wennermark, concertmaster of the orchestra, delivered a brilliant exposition of the Saint-Saëns Rondo Capriccioso. Usigli lifted Respighi's symphonic poem, Pines of Rome, to a stunning peroration.

Elman Draws Throng

Philharmonic Auditorium was packed on April 23 with a throng assembled to hear Mischa Elman in recital for the benefit of refugees from Germany. A B minor sonata of Valentini made a beautiful opening, followed by the Franck sonata. Lalo's Symphonie Espagnole was done with feeling, as were Bloch's Nigun and a set of smaller items. Vladimir Padwa provided proficient piano accompaniments.

Nine opera arias and two items of encore caliber were programmed by Jan Kiepura for his appearance in the Auditorium April 25. Arias from Moniuszko's Halka and Nowowiejski's Legenda Baltyku were novelties. Carl Alwin supplied secure accompaniments.

Robert Pollak offered a musicianly violin recital in the Biltmore Music Room April 24, featuring Korngold's suite, Much Ado About Nothing, with the cooperation of the composer at the piano. Accompaniment to a Tartini Concerto in D minor was ably provided by members of the Pollak Quartet, Francis Meyers, Abe Weiss, Julius Tannenbaum, and Franciska McArthur, second violin. The Mozart A major concerto, with candenzas by Joachim, was authoritatively played to the efficient piano accompaniment of Theodore Saidenberg.

Operas at Pasadena

Carmen, in English, was given efficient presentation by the Federal Music Project in the Pasadena Civic Auditorium, April 25. Jacques Samossoud conducted with finesse and authority. Helen Beatty interpreted the title role with sensuous grace and vocal competence, providing an understandable lure to Don Jose, ably sung by Thomas Redican. Laura Nemeth Saunders was a warm-voiced Micaela, roundly applauded for her aria. Zuniga was interestingly characterized by Charles de la Plate, while Theodore Lovich proved a strong Toreador. The quintet with Carmen was efficiently sung by Esther Walker, Lula Elliott, Fritz Smith and Joseph Sullivan, while Francis Barnes made a good Morales. The same cast, apart from Don Jose, capably sung by William Goss, repeated the opera in the Chaffee Auditorium in Ontario, April 27, marking the operatic debut of a promising young American conductor, James Sample.

Second opera of the Pasadena series was Aida in the Civic Auditorium, May 2. Usigli conducted with firm authority, in a vivid dramatization to which all the cast contributed. Laura Nemeth Saunders brought emotional intensity and a voice of poignant warmth to the title role, climaxing in a powerful third act. Thomas Redican supplied a virile and tonally resonant Rhadames, with Theodore Lovich making a dramatic Amonasro. Helen Beatty enacted an excellent Amneris, and Esther Walker sang the Priestess well. Charles de la Plate was the King, Saul Silverman sang Ramfis, and Joseph Sullivan the Messenger.

R. D. S.

Bannerman in Harp Concerts

Lois Bannerman, harpist, soloist on May 13 with the Nassau Philharmonic Orchestra at Adelphi College, Garden City, L. I., is to be heard on May 17 for the Woman's Club of Plandome, L. I. Other engagements this month include a concert at the Towers Hotel, Brooklyn, N. Y., guest artist for the General Motors Glee Club of New York in the Waldorf-Astoria Hotel and a recital at the Millbrook, N. Y., home of Ogden Mills. On June 5 she fulfills a return engagement at Plainfield, N. J., and then tours through July with appearances at colleges and universities for the summer.

Recent engagements included an appearance for the Woman's Club at Naugatuck, Conn., at Ridgeview Congregational Church, White Plains, N. Y., for the Clio Club at the Hotel Astor, N. Y., a return recital at Dunellen, N. J., for the Singers Club, Manhasset, L. I., at Flower Hill, L. I., return engagements at the Parkside Hotel and the Pan-Hellenic Hotel, both New York, at Woodmere, L. I., Academy, the Community Church, East Williston, L. I., and for the Douglaston, L. I., Choral.

Broadcasts from Fair

ALDEN EDKINS,

bass-baritone, began a new series of programs on May 1 over the Red network of NBC. Mr. Edkins was heard on the first network program broadcast from the New York World's Fair, two days before the Fair opened.

Hartford Oratorio Society Does Bantock Work

HARTFORD, CONN.—Numerous concerts by local choral groups have been given here since the close of the official musical season. On May 1 the Hartford Oratorio Society, under the leadership of Harold Berkley of New York, presented Sir Granville Bantock's The Fire Worshippers. Members of the Hartford Symphony Orchestra assisted.

Charles Krane, cellist, a member of the Hartford School of Music faculty, was heard in recital at the Avery Memorial in April. His accompanist was Paul Vellucci.

Harold Bauer will conduct his annual master class this month at the Julius Hartt Foundation.

Nadia Boulanger, eminent French musician and conductor, gave an illustrated lecture here on April 30. Mlle. Boulanger proved to be an inspiring speaker, and was most cordially received by the audience.

M. L.

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Lucky, Ann
McArden, Joy
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Marbini, Armand
Muller, Edmund
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Orloff, Nikolai
Ostberg, C. G.
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Pesci, Anthony
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Shavitch, Vladimir
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

I SEE THAT

The Budapest Quartet, returning to the United States this month, give twelve concerts at Mills College, California. On their tour East in October, they appear in Colorado and Mid-West states. Their tour of forty engagements includes reappearances in Baltimore, Buffalo, Washington, Ithaca, Boston, Chicago and Princeton.

* * *

Pauline Walsh, soprano, artist-pupil of Anita Rio, following two appearances as soloist on the Rudy Vallee Hour, has gone to the Coast for additional radio engagements and a Hollywood appearance.

* * *

Helen Van Loon, soprano, and George Perkins Raymond, tenor, were soloists in Haydn's Creation last month at the Connecticut State College.

* * *

Julia Peters, soprano, and Frank Bishop, pianist, gave a joint recital at Susquehanna University, Selinsgrove, Pa.

* * *

Nicholas Cosentino sang Enzo Pascarell's Juanita on the Major Bowes broadcast over WABC on April 23.

* * *

Alice De Cevée, pianist, participated in the Then and Now in American Music program given by the National Association for American Composers and Conductors at the MacDowell Club.

Marcel Hubert, cellist, Lily Pons, Metropolitan Opera soprano and Daniel Ericourt, pianist, will present the program on May 24 when the French pavilion at the World's Fair is opened. Mr. Hubert was heard at the Beethoven Association, New York on May 4.

* * *

Ludmila Ulehla, composer-pianist, gave an evening of her compositions at Carnegie Chamber Music Hall, New York, on a recent date. The Ulehla String Quartet, with Joseph Ulehla at the head, assisted in ensemble works.

* * *

Kathryn Meisle, Metropolitan Opera contralto, was guest for the second time this season with Bing Crosby.

* * *

Ruth Miller, former Metropolitan Opera soprano, sang Fulfillment by Mrs. Hennian Robinson for an audience of 35,000 at the Hollywood Bowl on Easter morning.

* * *

Ruth Diehl, artist-pupil of Edith Nichols, who recently won a National Music League award, sang over Station WNYC.

* * *

J. Cecil Prouty conducted the April 19 concert of the Long Island Symphony Orchestra at Flushing High School. Lydia Summers, contralto, was soloist.

* * *

Louise Jenkins' pupils, Lenore and Sylvia Singer and Rafaella Colon, sopranos, were heard over NBC, and in New York churches.

Leonard Stocker, baritone, was soloist for the Fireside Sing, East Hampton, L. I.

* * *

The American Guild of Organists held a three-choir Festival Service at the Church of the Holy Trinity, Brooklyn, with Ruth Tressel, organist. On a recent date Catharine Morgan performed Guild examination test-pieces at Christ Church, New York.

* * *

Marcel Hubert, cellist, and Reginald Stewart, pianist, gave a joint program in Sherbrooke, Can.

* * *

Alfred Chigi, baritone, and Dorothy Lillian Ward, soprano, gave a program at the Paterson, N. J., Women's Club on April 19.

* * *

Ray Lev, pianist, has been engaged to play the Schumann concerto next season with the St. Louis Symphony Orchestra.

* * *

Pupils of Betty Paret gave a harp recital recently in the assembly hall of the Fifth Avenue Presbyterian Church, New York.

* * *

Arthur Harold Land, American baritone and conductor, has just completed 100,000 miles travel in his LaSalle car.

* * *

Samuel Gardner, violinist-composer, received the degree of Mus. D. at the New York College of Music, Carl Hein, director, recently. The Ebann Cello Club holds monthly musicales at the College, and the York Ladies String Quartet gave a concert recently.

Josef Wagner Appears in Three States

Josef Wagner, composer-pianist, appeared recently as soloist with the New Friends of Music in New York. More

JOSEF WAGNER

recently he gave piano recitals in Atlanta and Savannah, Ga., in Seton Hill College, Greensburg, Pa., and in the Long Island Home, Amityville, N. Y. The composer's Kleine Chorsuite, a cantata for mixed voices, solos and wind instruments, was heard for the first time May 12, at Columbia University, sung by the student choir, Carl Gutekunst conducting. Daniel Harris, baritone will sing Wagner's Ernste Gesaenge soon over WQXR.

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World's Fair Music Programs

(Continued from page 6)

Brazilian Night

Burle Marx, who was represented on the recent program of the Schola Cantorum as a composer, made his bow also as conductor when he directed a varied program, including his own Fantastic Episode, on Brazilian Night, May 4. The overture to Gomes' Il Guarany, a somewhat bizarre blending of Oriental, Spanish and aboriginal color, delivered with a plenitude of brass, opened the evening.

Bernardo Segall, one of the trio of assisting soloists, was then heard in Mignone's Fantasia Brasileira for piano and orchestra, a three-part work in dissonant vein and contrasting rhythmic episodes but providing a medium for virtuosic style on the part of the soloist, a problem ably solved by the young player with his crisp and fluent technic.

Following Mr. Marx' own Fantastic Episode, a sort of Til Eulenspiegel in South America, Bidu Sayao, Brazilian soprano of the Metropolitan, sang the *romanza* from Gomez' Lo Schiavo, with tonal opulence and lyric clarity. Herein are hints not only of Puccinian, Charpentierian and Verdian style but also moments of Giordano. Villa-Lobos' air from his fifth Bachiana Brasileira, which starts as a vocalise, then adds words and concludes with a humming motive by the soloist, was done with skill by the soprano to the accompaniment of the cellos. The same composer's Choros, No. 8, for orchestra and two pianos enlisted Mr. Segall and Noemi Bittencourt. It is a kaleidoscopic, lengthy and South American version of Sacre du Printemps.

The second half opened with Mr. Marx' arrangement of Bach's violin chaconne, a work that shows much instrumental skill if its manner of speech is somewhat tedious. Mme. Sayao then sang arias from Gluck's Armide and Lully's Thésée concluding with the pyrotechnical variations on a Mozartian theme by Adam, which she delivered with authority and amazing virtuosity. Villa-Lobos contributed two more items, excerpts from his second Bachian Brasileira, one a three-part song form and the other a relative of Honegger's Pacific 231, known as Trenzinho, depicting a trip of a train.

The last number was Fernadez' Batuque, another primitive portrayal of a negro dance.

Mr. Marx conducted with enthusiasm and an economy of gesture.

H. A. S.

First Rumanian Concert

Georges Enesco was the illustrious guest conductor for the first of two concerts of Rumanian music at the World's Fair Music Hall, by the Philharmonic-Symphony Orchestra, on May 5. The program began with two movements from a symphony by Michel Andrico, of folk quality and appealing scoring, a first New York hearing. Sabin Dragoi's Christmas and Wedding Songs from his Suite Rustique impressed by their modal beauty and exquisite clarity of harmonic style. Theodor Rogalski's Burial at the Cemetery of the Poor is a graphic descriptive work of powerful quality. Another first hearing here was a set of Variations on an Original Theme, by Jonel Perlea, showing a somewhat tortured but imaginative style and aggressive modernistic manner. The second half included Enesco's familiar second Rumanian Rhapsody, Stan Golestan's first rhapsody, and the somewhat more modern Capriccio Roumain by Marcel Mihalovici. The conductor endowed these works with high musicianship and won strong approval from a distinguished audience.

R. M. K.

Damrosch Leads American and Beethoven List

Two-thirds of the May 7 matinee program at the World's Fair was devoted to works by American composers. Dr. Walter Damrosch conducted. The list included his own An Abraham Lincoln Song based on Walt Whitman's Captain, My Captain, and opened with Samuel Barber's overture to The School for Scandal. The other number was Beethoven's Ninth in which the combined New York Oratorio Society and Schola Cantorum singers had Rosa Tentoni, soprano; Anna Kaskas, contralto; Paul Althouse, tenor, and Glenn Darwin, baritone, as the assisting quartet. The orchestra was the "official" one, the New York Philharmonic.

At the intermission, Olin Downes, director of music for the fair, presented an illuminated scroll to Dr. Damrosch bearing officials' names and then a first edition of Beethoven's Pastoral Symphony. The conductor responded as "a warhorse hearing the trumpets and snorting to join his friends" despite his retirement of some nine years ago.

The Barber work is lightsome, transparent and, as the composer intended, betokens the chattering of the characters in the play. Dr. Damrosch's song, which Mr. Darwin sang with complete appreciation and vocal dexterity and color, is dramatic yet restrained, closing effectively with the sounding of taps.

Beethoven is almost as beloved as Wagner to this conductor and the Ninth has always been close to him. Sympathetic, sincere and adoring was his delineation in which the soloists, with an especial nod to Mr. Darwin for his brilliant work, chorus and orchestra were admirably blended in a stirring reading.

H. A. S.

"Don't Take Music Seriously," Says Native Baritone

This could be an interview without a beginning because it is with Glenn Darwin, the prominent young baritone, who cannot remember a beginning to his career. At twenty-six years of age this young artist has been singing professionally for sixteen years. Like Topsy, Darwin's career "just growed."

Despite his youth, Darwin, who started professional singing as a choir-boy, has already had a career including concert, the Metropolitan Opera, oratorio and radio.

"I may have been precocious as a youngster," he admits. "To me singing was the most natural thing in the world. Unlike most young men I never had to worry about which line of endeavor I would follow. I always knew I would be a singer and took that fact very much for granted."

Made Early Musical Debut

Asked about what he would have done if his voice had lost quality as it changed from soprano to tenor and finally to baritone, Mr. Darwin merely shrugged and chuckled, "I'd be singing, perhaps badly, but singing anyway.

"If my work had a beginning, I suppose it was when Dr. Mabelle Glenn, music director of the Kansas City, Mo., public schools, heard me sing before I had reached my tenth birthday.

"She coached and guided me through two years of concerts. When I was twelve, she secured a contract for me to make recordings for the RCA-Victor Company. I made these under the name of Darwin Bowen, Jr."

Investigation reveals that after fourteen years these recordings still enjoy popularity, and are in constant use wherever little young men are taught to sing.

"I later went to the Eastman School of Music," continued Mr. Darwin, "and in 1934 I won a scholarship for the Juilliard School. While working there I appeared in many operatic productions, gaining experience. For some time now, I have been under the instruction of Bernard U. Taylor."

Mr. Darwin then referred to his appearances at annual music festivals at Worcester, Mass., Lindsborg, Kan., and Toronto, Canada.

Operatic Bow a Milestone

He added that even these engagements were overshadowed in his memory by his debut with the Metropolitan Opera Association. He was called upon with but two days' notice to sing the role of Aaron Burr in the Walter Damrosch opera, The Man Without a Country.

Photo by Volpe.

GLENN DARWIN

"I never take music too seriously," Darwin said, "but I'll have to admit that I certainly worked hard for that debut. I was actually a bit afraid until I stepped upon that stage. I was glad when it was over too, believe me."

With that he hurriedly begged leave to go. "I have to be at my teacher's," he apologized. "I'm learning a new aria and it must be good. Besides, I have a rehearsal for my radio program next week—only four days left to prepare for it, really—and I have to work on my appearance at the World's Fair, too. I wish music weren't such serious work."

B. R.

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Reading Times, May 3, 1939

"The chorus of the Choral Art Society never appeared to better advantage under Norden than it did last night. The usual details that mark a well-trained group were present if one cared to be analytical about the means used for the effects obtained. Suffice it to say that that the members distinguished themselves by their general fidelity to pitch, excellent enunciation and musicianly approach to the score. Elaborate sequences leading up to the climaxes for the chorus were carefully worked out with the resulting impressive effects and contributed a large share to the successful performance.

Reading Eagle, May 3, 1939

The Society will sing Bach's B minor Mass (7th performance) with the Civic Symphony Orchestra accompanying, in the Irvine Auditorium, University of Pennsylvania, Sunday, June 4th, at 3 P. M. Mr. Norden will conduct.

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Music in the Colleges

Sandford N. Chertoff, College Editor

VASSAR COLLEGE

POUGHKEEPSIE, N. Y.—A meeting of the Composers' Club was held April 27. Here compositions of students are played on the concert stage for the composers to hear. Annually at Commencement exercises, a cup for the best musical composition is presented to a member of the college. . . . Priscilla Ropes, pianist, and Hazel Wightman began the series of senior recitals April 25 in Skinner Recital Hall with a two-piano arrangement of Bach's Sheep May Safely Graze, and the Oriental Dance for Two Pianos by Ashton.

—JEAN B. SYMMES.

* * *

DENISON UNIVERSITY

GRANVILLE, OHIO.—The Verdi Manzoni Requiem was given by the Chorus and Orchestra on May 10 assisted by a quartet of soloists from the Curtis Institute of Music, Frances Greer, soprano; Elsie MacFarlane, alto; Donald Hultgren, tenor, and Leonard Treash, bass. . . . A new translation by Karl H. Eschman of Denison University of Czar and Zimmermann by Lortzing was presented recently at the University. The Burgomaster role was sung by King Kellogg.

* * *

CARNEGIE INSTITUTE

PITTSBURGH, PA.—The String Ensemble of the Department of Music performed its annual concert with Dr. Karl A. Malcherek, associate professor of violin as conductor of the group. Works by Handel, Bach, Mozart, Mahler and Haydn made up the program. Soloists included Julia Miller, violinist, and Winifred Sullivan, pianist. . . . The Symphony Orchestra presented a concert in Hudson Ohio at the Western Reserve Academy April 23 under the direction of J. Vick O'Brien. The program consisted of the Prelude to Die Meistersinger by Wagner, Mozart's Symphony in G minor, and the Polka from Schwanda by Weinberger. Winifred Sullivan was the evening's soloist playing the piano concerto in A major by Liszt. . . . In the first of a series of graduation recitals Miss Naomi Thompson, senior, was heard in a program of Lieder May 9.

—ESTHER AMSLER.

* * *

UNIVERSITY OF CINCINNATI

CINCINNATI, OHIO.—The annual spring concert of the combined men's and women's glee clubs was held April 18 in Wilson Auditorium. The choral program was virtually the same as that presented on the spring tour, which included appearances in American and Canadian cities.

—CARL RUBIN.

* * *

PRINCETON UNIVERSITY

PRINCETON, N. J.—The Vassar College and Princeton Glee Clubs joined forces April 15 for the last concert in the third annual Glee Club concert series between the two schools. Lucy Wayland appeared as guest soloist with the Vassar group. The women's club sang Schubert's Serenade, Patterfugue in A minor by Clair Leonard of the faculty, two Schumann songs and four Liebeslieder by Brahms. L. S. Yow of Princeton University was the soloist in Douglas Moore's Simon Legree with the Princeton group. The glee group was heard in the choruses from Gilbert and Sullivan's Pinafore, with H. B. Evans singing Sir Joseph's Song. The concert was concluded with the two groups banding together for Moussorgsky's impressive Coronation Scene from Boris Godounoff.

—JEAN SYMMES.

* * *

SYRACUSE UNIVERSITY

SYRACUSE, N. Y.—April was marked by the appearance of John Gurney of the Metropolitan and Eugene Conley with the 250 strong University Chorus in the spring concert honoring Dr. William Berwald in Crouse Auditorium. The orchestra under Dr. Howard Lyman included Murray Bernthal and Myron Levee, violins; Claude Bortel, viola; Jack Karp, cello; Grace Weymer, harp; and Ralph Palmatier, trumpet. Among the choral offerings was the premier presentation of the Abraham Lincoln Song by Dr. Walter Damrosch to listeners in Syracuse.

* * *

MIAMI UNIVERSITY

OXFORD, OHIO.—A recital of original compositions by Miami students was presented April 14. The program was directed by Professor Edward G. Mead, associate music professor. Compositions played were composed by Herman Carter, Isabel Clark, Elizabeth Edson and Norman Cory. . . . Winding up the annual spring concert tour, the Glee Club gave a special concert in Benton Hall April 21 on the tenth anniversary of the founding of the School of Fine Arts. Dane Prugh, tenor soloist, and a quartet composed of John Baker, David Wilmot, Donald Bube and Robert Moore were the featured vocalists. . . . Mary Eleanor Schiewetz, senior piano major, gave a graduation recital April 23.

—MOYMIR VANICEK.

* * *

CONNECTICUT COLLEGE

NEW LONDON, CONN.—A recital by Mary-Elaine DeWolfe, soprano, and Dorothy Leu, pianist, was given April 27 in Knowlton Salon. The accompanist was Alice Wightman. Miss DeWolfe was heard in an aria from Mozart's Le Nozze di Figaro and Pourquois Hereuse from Lakme, by Delibes. Dorothy Leu played three numbers.

Britt on Middlebury College Music Centre Faculty

Horace Britt, cellist-composer-conductor, will be a member of the faculty this summer at the Middlebury (Conn.) College Music Centre, of which André Moritz is director. He will teach cello, conducting, score reading and instrumentation and also have charge of the orchestra and chamber music classes.

Springtime in Capital

AGATA BORZI,
coloratura soprano, interrupts her tour to visit her home in Washington, D. C., during cherry blossom time.

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War Menace Unable to Shake Love Of Music in Most Continental Peoples

Earl Maiman, American Pianist, Tells of Enthusiasm Prevailing For Concerts in Many Cities of Europe—To Play Novelties

EARL MAIMAN

With the possible exception of England, the threats of war and the general unstable situation existing throughout Europe have failed to interrupt the musical life of the various countries, in the opinion of Earl Maiman, American pianist, who has just returned to the United States after two years of concertizing abroad.

Talking with a Musical Courier representative, Mr. Maiman said that although he had been advised by British officials in that capital against making his three scheduled appearances in Budapest, he had insisted on going on. He was surprised at the enthusiasm of the audiences, although one of his dates was the day on which Dr. Joseph Paul Goebbels, Nazi leader, was visiting the city.

Apollo Undaunted by Mars

"I also went on to Warsaw for my two concerts there," he said, "although I was advised against doing so. In fact when I was in Budapest, I was counselled to go direct to London and skip Warsaw, but I refused and the reception accorded me was indication that the people wanted their music despite the unrest that exists.

Music a Part of Life

"Speaking generally of Central Europe, I believe this is true because music is so necessarily a part of their everyday life. Just as we say that the 'show must go on,' so they insist that their concerts continue and they are attending in large proportions.

"I happened to be in London on April 1 and found the tension higher than on the Continent. Here also there was an apparent diminution of interest in matters musical, the political situation being uppermost in the British mind.

"Strange as it may sound under these circumstances, I found the contemporary British composers paying more attention to music for the piano than those in other countries. They are especially active in writing in the satirical and humorous style of music, probably indicative of the times."

To Play New Works

Albert Morini, impresario who manages Mr. Maiman's concerts and who has booked him for an American tour next season (his first appearances here since his Town Hall, New York, recital of two years ago), said that Mario Castelnuovo-Tedesco after hearing the pianist in Paris has started work on a new number especially for him. The Italian composer is to make his American debut next season under Mr. Morini's direction.

Mr. Maiman said that he will present the work on his tour and will also play one of his own Improvisations which he introduced during his European engagement of thirty concerts.

Trained in America

Born in New York City, Mr. Maiman credited Mrs. Janet D. Schenck, founder-director of the Neighborhood Music School, now the Manhattan Music School, with "discovering him." The latter modestly rejoined that it was his interest in his work that caused her to become interested in him.

"I am glad to be back," the young pianist added," because here I won't have to wear a gas mask as they made me do in London." H. A. S.

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Grand Rapids Closes Orchestral Year

GRAND RAPIDS, MICH. — The last concert of its season was given by the Grand Rapids Symphony Orchestra, Karl Wecker conducting. Outstanding was Wotan's Farewell and the Fire Music from Wagner's Die Walküre, with Julius Huehn, baritone, as soloist.

Soloists for next season include Albert Spalding, violinist; Anna Kaskas, contralto; James Melton, tenor; Bartlett and Robertson and Percy Grainger, pianists.

East Church presented an extra concert by Nelson Eddy, tumultuously applauded. He was accompanied by Theodore Paxson, who also contributed a Beethoven sonata. Besides the San Carlo Opera Company, next year's course will present Jose and Amparo Iturbi at two pianos, Jussi Bjoerling, tenor; Marian Anderson, contralto, and Nathan Milstein, violinist.

St. Cecilia Society Recitals

Artist recitals were given before the St. Cecilia Society by Evelyn White, pianist, and Jean Chown, contralto, both from Chicago, the latter accompanied by Mrs. J. W. Putnam. The St. Cecilia Chorus (Mrs. William J. Fenton, director), gave a concert including several numbers by local composers. Mrs. Stanley G. Baughman was the soloist. Alpha Sigma Chi Glee Club, also under Mrs. Fenton, in its annual concert, had Alfred Mudrich, pianist, and Irena Shusta, Nell Dykstra, and Lucile Lundeen, vocalists, as soloists, and Lorraine Hardesty and Mr. Mudrich as accompanists.

Compositions by Charles Vogan of this city, and of Leo Sowerby of Chicago, a former resident, were given at Central Reformed Church.

Included on the program of the annual Spring concert of the Calvin A Cappella Choir (Seymour Swets, director), was a choral number, Thy Way, O Lord, by Albert Piersma of this city. Soloists were Ahleen Dekker and Doris Van Dellen, vocalists, and Joan Stevens, pianist.

H. B. R.

Jacobi to Teach on Coast

Frederick Jacobi, American composer, is to conduct two courses this summer at the University of California in Berkeley; one of thirty lectures on contemporary music and the other a seminar in composition and criticism. Mr. Jacobi is a member of the faculty at the Juilliard Graduate School.

Aitken Sails

Webster Aitken, American pianist, recently sailed on the SS. Normandie for his spring series in London. He will return in December.

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In the Studios

Mr. and Mrs. Henry Holden Huss

Henry Holden Huss and Mrs. Huss recently appeared in Kingston, N. Y., a sonata for piano and violin by the former and a talk on voice by the latter being featured. On May 17 Mr. Huss appears with a Baltimore Choral Club, and May 20 he plays for the Federation of Music Clubs in that city a novelty is his new concert-waltz, dedicated to Mrs. Vincent Hilles Ober, president of the clubs. Following the announcement of a new choral work by him dedicated to the New York City Federation Choral, at their meeting, Hotel Astor, New York, on May 5, he received special applause.

F. W. R.

Harry Jompulsky

Tom Waring, baritone, presented a program of his own songs for a large audience on April 30 in the studio of Harry Jompulsky. Mildred Browne was the accompanist.

Louise Abbey, mezzo-soprano, appeared in Pittsburgh on May 4 and 5. Ross McLean, baritone, is fulfilling an extended engagement at the Hotel New Yorker.

Mr. Jompulsky will continue his work at his New York studios until August 10 and then transfer his activities to his lodge in the Pocono Mountains until Labor Day. His subjects will cover voice, diction, repertoire and interpretation in preparation for church, radio, opera and the theatre.

Burnham-Wragg School

The Burnham-Wragg Piano School in Steinway Hall will remain open during July and August, Thuel Burnham and Russel Wragg motoring to New York for two days each week from their summer home in Stockbridge, N. Y.

Arthur Harold Land

John Forbes, baritone, a pupil of A. Harold Land for three years past, was an assisting artist with the Yonkers Symphony Orchestra at the final concert on April 27, in Yonkers, N. Y. Mr. Forbes was one of the winners of the Artist-Student Contest conducted by the orchestra.

Leon Carson

Artist-pupils of Leon Carson heard at recent special services in New Jersey churches included Florence List, soprano, and Elmer Heft, baritone, at Central Reformed Church, Paterson; Inez Thetge Church, soprano, at East Side Presbyterian Church, Paterson; Agnes Latimer, contralto, Church of the Advent, Bloomfield; Dr. Paul Booth, tenor, White Church, Orange; Emma Denninger, soprano, Vincent Methodist Church, Nutley; Helen Bartle, First Methodist Church, Rutherford; Charles Christell, baritone, in two performances at St. Peter's Church, Belleville.

Mr. Carson, for the tenth successive season, recently was guest soloist at St. Paul's Congregational Church, Nutley, where he is chairman of music.

Nella Williams, soprano, sang for the Flushing (L. I.) Chapter of the Good Citizenship League, with Mildred Browne at the piano.

Joseph Rosigno, baritone, is singing over Station WHOM.

Bruce Spencer King

The King's Choral Ensemble, Bruce Spencer King, director, recently gave a program at the Lotos Club, New York. Michael Landau, Virginia Ruggerio, Gene Hamilton, Arturo D'Amico and Margherita Inzirillo, artist-pupils of Mr. King, presented songs and arias. Yoshiko Saito sang Japanese folksongs with Henry Weston Smith as accompanist. Mr. King was at the piano for the other numbers.

Alexander Wesley, tenor, heard recently in Boston, sang at the folk festival at the New York World's Fair on May 7 and at Kingston, Pa., yesterday. On May 21 he appears in Wilkes-Barre, Pa.

Arias from Rigoletto were offered by Candida La Rosa, coloratura soprano, with the Universal Symphony Orchestra in New York.

Mr. D'Amico participated in the performance of Lucia in Philadelphia. Miss Inzirillo, with Mr. King at the piano, appears for the Spring gambol of Drama Comedy at the Hotel Astor, New York.

Mrs. A. Theodore Gaillard

A distinguished audience warmly applauded ten-year-old Phyllis Berlin when she gave a complete recital program at the New York studio of her teacher, Mrs. A. Theodore Gaillard, on April 30. During the past few years Phyllis has been programmed frequently at these studio affairs, showing steady and definite progress at each succeeding recital. On this occasion she opened her program with some Bach, Haydn and Chopin. Then came an opportunity to play the Mozart A major concerto with Blanche Gaillard, concert pianist, at the second piano. It was a brilliant reading, and a credit to the child's ability to memorize. Some Mendelssohn, Lack, Alabieff-Liszt and Koelling's Hungarian Rhapsody completed the formal offerings. There were several encores, including In a Canoe, by Frank LaForge.

G. N.

Fleeda Alberti-Speth

Gene Shove Palmer, soprano, gave a program of songs at the home of Mrs. Walter H. Close on April 26 for the benefit of the Prosperity Shop.

Rose Martell, soprano, was soloist with the Brooklyn Civic Orchestra on April 22 in the Schubert Festival of the Brooklyn Institute of Arts and Sciences.

The foregoing are artist-pupils at the New York studio of Fleeda Alberti-Speth.

Passed Away

FRITZ BÜTTNER, tenor in many opera houses of Germany and abroad, died recently in Dresden. He had also lectured.

WILLIAM CAIRNS, 76, choral conductor, at Edinburgh. He had developed the Cairns Children's Choir.

JEANNE MARIX, pianist, and secretary of the Conservatoire Library, died in Paris.

ARTHUR HUDSON MARKS, 65, president of the Aeolian-Skinner Organ Co., died at his winter home in Palm Beach, Fla., May 1.

ERICLEA DARCLEE, 77, died recently in Bucharest. She was the first interpreter in Italy of the role of Elisabeth and created the parts of Wally and La Tosca.

ELIZABETH MELLONINIO, 44, pianist, who made her debut at the age of seventeen with the Boston Symphony Orchestra, died on May 2 in Los Angeles.

ANNIE LAWTON, 53, contralto, teacher of singing, died in Glasgow. She was teacher and lecturer at the Scottish National Academy of Music.

RUSSELL KING MILLER, 67, composer and organist, and for more than twenty years director of music at the Pennsylvania Institute for the Blind, died on May 3 in West Philadelphia.

GEORGE SCHNEIDER, 63, in Brooklyn, N. Y., on May 6. He was president of the Brooklyn Schwäbischer Sängerbund and a member of the Brooklyn Arion Singing Society.

PEDRO GARCIA MORALES, 59, violinist and writer, died at Huelva, Spain, his birthplace. A graduate of Seville University, he also studied at the Royal College of Music, London.

BRUNO BRENNER, 67, composer-conductor, director of the Residenz Theatre Orchestra for twenty years, where many of his operettas were created, and also director of the Dresden Broadcasting Orchestra, at Dresden.

C. STANLEY WISE, 83, organist and composer, died at Clarens, Switzerland. He had held important posts and took an active part in the 1929 and 1931 Lausanne Anglo-American Music Education Conference.

ESTA D'ARGO (Mrs. John H. Tillett), soprano, who retired about 20 years ago to enter teaching, died in London. She had sung in opera in Italy, at Handel Festivals and in other leading English oratorio performances.

GEORGE CAMPBELL, 66, director of the Townsend and Thomas music firm, at Edinburgh. Trained at Carlisle Cathedral, he also studied with Hugo Beyer, William Thomson and Scott Jupp and was organist for many years at St. Peter's R. C. Church in that city and was active as a baritone.

HERR MAURACHER, of Salzburg, organ manufacturer, died there recently. The firm that bears his name dates from 1740 and is the house that built the organs belonging to the Emperor Franz Joseph (at Ischl), the composer Brucknes (at Saint-Florian) and which reconstructed the Dôm organ at Salzburg.

ALBERT CARESSA, celebrated Parisian *luthier*, and outstanding personality in the Parisian art, literary, political and musical worlds, died in his villa at St. Jean, Cap-Ferrat, recently. He also played an important role in the work of Comité National de Propagande pour la Musique. Among Caressa's better-known writings is his volume entitled Le Violon.

KARL MARIA PEMBAUR, 65, at Dresden. Leader of the State Opera Chorus and director of the Dresden Liedertafel, he was soloist coach at the Munich Royal National Theatre and later first coach at the Royal Opera. He was organist of the Court Catholic Church and founded both the symphony chorus and vocal orchestra. A choral work, several masses, an oratorio, a singspiel and works for male chorus are among his compositions.

Matthay Association to Hold Scholarship Contest

The competition for the $1,000 scholarship, sponsored by the American Matthay Association, for a year's study in London with Tobias Matthay, will be held in Steinway Hall, New York, on May 18. Contestants will be required to play a prelude and fugue from Bach's Well-Tempered Clavichord, the first movement of Beethoven's F minor sonata (op. 57) and another composition of their own selection. An examination in musicianship covering harmony, ear training, form and sight reading will also be held.

Officers of the association are Arthur Hice, of Philadelphia, president; Margaret Littell, Wilmington, Del., secretary; and John Meetch Stroup, Philadelphia, treasurer.

Harriet Cohen in British Concerts

LONDON.—Harriet Cohen, pianist, was soloist with the Bournemouth Symphony, playing Bach's D minor concerto, and the piano part in De Falla's Nights in the Gardens of Spain. Miss Cohen and Leon Goossens, oboist, gave the first British broadcast of Hindemith's sonata for oboe and piano from National, London. Both artists had taken part in the first public performance of the work last year at the German Art Exhibition in the presence of the composer. I. S.

Elmo Russ Heard as Guest in Programs of His Works

Elmo Russ' This Fragile Fruit, collection of his poems, has been published. The volume contains works published and reprinted in more than fifty current poetry publications. Mr. Russ recently was a guest of the New York Branch of the National League of American Pen Women. He sang six of his songs, among them A Lady Comes to an Inn, Spanish Johnny and Captive Song and added, after requests, his Dreams for piano. He also was guest recently over Vincent Burns, director, at the Poetry Forum of the Air over Station WEVD, where he read excerpts from his new book.

Mr. Russ recently presented three of his songs, Florentine Song, Hunger and Go Bring, on the Poetry Forum over WEVD. He played his Dreams on the interviewer's group over WVFW and for the children's hour over WWRL. He recently was interviewed over WINS, by Mary Highes on her My Work Is My Pleasure program and on the Vox Pop hour over NBC. Three of his songs, Spanish Johnny, The Fly and Raggio de Sole, were sung by Alfred Chigi with the New Jersey Orchestral Society.

Carter Considers "Neglected" Contralto

ERNEST CARTER,

whose opera, The White Bird, was produced recently at Riverside, Cal., by the Riverside Opera Association (Marcella Craft, director); Bette Thompson, contralto, at right as the Old Nurse in the opera and at left as Señora Blanca in The Blonde Donna, another Carter stage work.

That the contralto is often badly treated in lyric drama librettos by being given ungrateful parts or worse to sing, is the opinion of Dr. Ernest T. Carter, American composer, whose opera, The White Bird, was sung recently by the Riverside, Cal., Opera Association. In his stage works he has set about to remedy this situation.

Says Dr. Carter, "The operatic contralto seldom gets a 'break,' being obliged as a rule to act as a foil, and usually representing middle or old age; I have, however, tried to provide the contralto with interesting parts in both of my operas. The leading role of The White Bird is for mezzo-soprano, and an important role is assigned to the contralto in The Blonde Donna, in which she is not compelled to paint out her youth and beauty. The accompanying photographs of Bette Thompson show what skillful makeup can accomplish in transforming a lovely *señora* into a modest old woman."

F. W. R.

Lea Karina Sings for Y.M.C.A. National Council

Lea Karina, dramatic soprano, was guest artist on the international program under the auspices of the International Department of the National Council, Y.M.C.A., over an NBC coast-to-coast network last month. Henriette K. Harrison of the National Council arranged the program and June Hynd presided.

Harriet Eells Feted in "Home City" Recital

CLEVELAND.—Harriet Eells, soprano, was warmly greeted by her native city when she presented a program, largely drawn from that recently offered at Town Hall, New York, in the Museum of Art. With Arpad Sandor providing musicianly accompaniments, Miss Eells sang a group of Brahms Lieder with conviction and insight, especially Schwermut and Es Traumte Mir. Five songs of Kowalski, introduced in New York, were ably communicated, the soprano showing complete command of the varied moods. Milhaud's Nurse's Song and Laborer's Song were also effectively communicated. A group of folksongs completed her list, offered with laudable diction and stylistic appreciation. W.P.

Hans Wiener to Dance at Boston Symphony Pops

Hans Wiener makes his annual appearances with the Boston Symphony Orchestra's Pop concerts on May 29, 30 and 31. On two evenings he presents Walter Piston's The Incredible Flutist, especially written for him and first presented at last spring's Pop series. The alternating program will comprise new suites and dances.

Mary Clute to Hold Summer Vocal Course

Mary Clute, soprano, graduate of Anita Rio's studios and an assistant teacher there, will conduct a summer course in voice placement and singing from June 6 to August 15. Voice instructor for several seasons at Fairfax Hall, Wayneboro, Va., she has taught at the junior college there and many of her pupils are appearing professionally. This season she introduced in public recital Dorothy Porter and Susan B. Spilman of Wayneboro and Virginia McCaleb of Fayetteville, W. Va.

Ballet Premiere

MUNICH.—The local Opera has given a ballet that takes up an entire evening, Devil in the Village, choreography by Mr. and Mrs. Mlakar, music by Fran Lhotka.

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